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## At the Theatres.



The Colonel was produced at Abbey's Park Theatre on Monday by the Eric Bayley Comedy company, strengthened for this occasion by the special engagement of Lester Wallack, who appeared for the first time outside of his own theatre at a Broadway house. Manager Abbey placed the comedy upon the stage magnificently with entirely new scenery by Hoyt, and superb furniture and appointments. There was a very large audience present to welcome Mr. Wallack, and to see the much advertised Colonel, which the Queen of England had witnessed in a barn at Abergeldie. When the final curtain fell, Mr. Eric Bayley must have been very much astonished to find that although The Colonel had been very successful everywhere in the provinces with himself in the leading part, it did not go so well in New York, where he had magnanimously handed over the part to Mr. Wallack. The cause, however, is not difficult to explain. The Colonel is simply The Serious Family in a new aesthetic dress, and New Yorkers are not only very familiar with The Serious Family, but have been accustomed to see it with very strong casts. Many of them have witnessed Burton as Aminadab Bleek (now Lambert Streyke); John Bringham as Captain Murphy Maguire (now Colonel Woodwell Woodd); Mrs. Hughes as Lady Creamly (now Lady Tompkins); Mrs. John Hoey as Mrs. Torrens (now Mrs. Forrester). Burton was great as Aminadab, and the motive of The Serious Family being to satirize religious hypocrisy, which everybody understands, its roaring fun cast the aesthetic motive of The Colonel, which few understand, completely into the shade. The present company are mostly English, and all young. In London they would be—and some of them have been—cast for the minor parts; but in such an out-of-the-way country as America, of course they can play anything. Eric Bayley, relinquishing Col. Woodd to Mr. Wallack, was bright and careful as Richard Forrester; C. P. Flockton burlesqued both Henry Irving and Oscar Wilde as Lambert Streyke; E. T. Webber made a small character bit of Basil; Lilford Arthur was juvenile and gentlemanly as Edward Lankton; Ian Robertson—Heaven! what names this company have imported—was correct as Mullins; Maria Davis was utterly utter as the aesthetic Lady Tompkins; Mindha Bayley—another name! but we did all “mind her”—was sweetly pretty as Forrester's wife; Therese Waldon was affected as Nellie, the little girl who would not be aesthetic, and Rachel Sanger was charming as the Widow Blythe. Naturally, Mr. Lester Wallack was quite himself and not in the least like an American Colonel as the hero. Those who have seen Charles Coghlan in the same part in London declare that Mr. Wallack is far superior. We can readily believe this, only The Colonel has run over a year in London, and we are afraid that it will not have the same good fortune here. But Mr. Eric Bayley has already done wonders with it in the provinces, and he knows there is a fortune awaiting him there whenever he gets tired of New York. We have nothing but praise for the lavish and admirable manner in which The Colonel is mounted; nothing but blame for the very inefficient orchestra that murdered music between the acts. The catchword of The Colonel is “Why, certainly!” but it did not seem to catch on as “Your ‘and, Guv’ner, your ‘and!” did only a few months ago.

Last Saturday, at Booth's, Mary Anderson produced for the first time in New York the poetical and historical play, The Daughter of Roland, written for the Theatre Francaise by Count Henri Bourcier; translated from French by Annie Ford, of Baltimore, and adapted to Miss Anderson and her company by Dr. Hamilton Griffin. Originally the play was in heroic verse; but the English version is in stately prose, the dictionary having been thoroughly explored to find the most imposing and massive words. The story is simple and yet sufficiently interesting. The Count Amaury (J. B. Studley) has been in his youth a bold, bad man, who betrayed the brave Roland and slew a Saxon prisoner. As he grows old he repents, changes his name, and conceals the past from his son Gerald (William Harris). Gerald is a good youth, and falls in love with Berthe (Miss Anderson) the Daughter of Roland, who returns his affection. Then Ragenhart (R. L. Downing), a Saxon who has discovered Count Amaury's secret, vows vengeance against the whole party. He tells Gerald what a villain his father once was, and Gerald challenges him to mortal combat. He reminds Berthe that she cannot wed the son of the man who betrayed her father, and Berthe acknowledges the pecu-

liarity of the situation, and makes many fine and affectionate points out of it. One of them is her description of the duel between Gerald and Ragenhart, which is fought “off.” At last, Count Amaury makes up his mind that it is about time for him to die and relieve the young people from their dilemma. He begs Berthe's forgiveness, and she grants it to slow music. He implores Gerald to love him now as then, and Gerald promises to do so. He joins the hands of the happy pair, blesses them, and the play is over.

Manager Stetson has done nothing for it in the way of scenery or appointments, and the costumes must have been imported from Charlemagne's own wardrobe, since we never saw anything like them elsewhere. Nevertheless the overcrowded audience were greatly pleased with the Daughter of Roland. Miss Anderson looked so lovely and acted with so much grace and dignity; Mr. Studley was so strong, so repressed and earnest; and Mr. Harris was so tender and impassioned, that the acting really seemed worthy of the play. It is not too much to say that such productions are creditable to our stage. Miss Anderson deserves the thanks of the profession and the public for compelling us to witness them. On Wednesday she appeared for the first time this season as the Countess in Love. Pygmalion and Galatea will be repeated at the Saturday matinee, and Romeo and Juliet on Saturday evening. Next week is the last of Miss Anderson's engagement here. Then she goes over to the Grand Opera House and Manager Stetson produces the Greek play.

Last Friday afternoon, at the Fifth Avenue Theatre, a benefit, under the direction of Harry Lee, was given to the Throat Hospital, Manager Haverly having kindly donated the use of the theatre. There was a good house, and the doctors were present in great force. The performances began with the first act of Patience by the Standard company. This was as successful as usual, and at its close the ladies of the company took seats among the doctors in the audience—which was even more successful, if the admiring looks of the doctors be any criterion. Then came the third act of Othello, with George Edgar as the Moor; Joseph Wheelock as Iago, and Maude Harrison as Desdemona, looking pretty enough to devour instead of smother. The act was going on swimmingly, when, just as Iago tells the Moor not to rise yet, down came the curtain and cut off the rest of the scene. It seems that Nellie Waldron was making a friendly call upon Ben Sherwood behind the scenes, and happened to touch the curtain-bell, which caused this catastrophe. W. T. Carleton then sang “The Village Blacksmith” in his grand style. The fourth act of Camille followed, with Maude Granger as Camille and Harry Lee as Armand. This is Armand's act, and he made the most of it, imitating Fechter in his accent and Charles Thorne in his declamation, and completely paralyzing Charles Rockwell, Herbert Ayling, J. T. Burke, J. H. Farrell, Hattie Richmond, and others who “went on” to dress the stage. Miss Granger and Mr. Lee were enthusiastically recalled. Frederick Leslie then brought down the house with his new comic song, “The Language of Love,” in which he gives imitations of the way in which all the birds and beasts make love. Never was a clever song more cleverly sung, and an encore was imperatively demanded. The dance of the Daly Brothers and Maggie Chambers, from The Tourists, came next, and the entertainment concluded with the first act of Mother-in-Law by Abbey's Park Theatre company. About \$1,000 was realized for the Hospital by this performance, which was well worth the money. We congratulate all concerned, and we have only one regret—that the benefit was not given for the Actors' Fund. But that will come.

Dreams, by Willie Edouin's capital Sparks company, was the attraction Monday at the Bijou, the Strategists having escaped from town to play their way through the Western country to San Francisco. It will be remembered that Edouin's party made their first hit here at this cosy little theatre, and it was quite appropriate that they should revisit Manager McCaull's establishment on their return. The jolly crowd is stronger than ever. John Mackay, why plays the Photographer, is the only man in the country who can fill Jacques Krueger's boots. Alice Atherton is just as charming, Willie Edouin as funny, Lotta Belton as phenomenal, and the rest of the people as thoroughly entertaining as ever. We enjoyed a hearty laugh, and we would advise everybody seeking that uncommon luxury to put in an evening with the Sparks.

Rossi began his engagement at the Academy of Music on Tuesday evening, in King Lear. The company was the same with which he played at Booth's, and he is still under the able management of Signor Chizzola. A snowstorm in the morning somewhat interfered with the attendance, which was, however, quite worthy of the occasion and the illustrious Italian. The feature of this representation was that Rossi played the last scenes in English. Many persons in the rear of the house pretended not to notice this; but to those in the front seats the change from Italian to English was very

perceptible, and was received with delighted applause, for which Rossi bowed his thanks. Signor Chizzola assures us that Rossi speaks English nearly as well as himself, and that in a short time he will give the whole play in the language of Shakespeare. He also desires us to state that Rossi has learned English, not as a means of making more money, but as token of his gratitude to the American people who have received him so cordially. Doubtless the American people will appreciate this compliment, although there are always some rude scoffers who insist that St. Maur winks with the eye when he conveys Signor Chizzola's wishes upon this point. Those scoffers do not know that this depression of the lid of the eye is an aristocratic birth mark, constitutional with St. Maur, and, therefore, not intended to depreciate in any way the complimentary message he conveys. On Wednesday night, too late for criticism in this number, Rossi appeared as Edmund Kean, in the famous play by the elder Dumas, for the first time in New York. At present we have only to remark that this is a play within a play, with the great tragedian as the hero and all the nobility of England opposed to him and trying to win his own true love from him, and that it explains, in a manner unfortunately omitted in Kean's biographies, why the great tragedian came to America. For these reasons it ought to interest the profession, if not the public, and Barton Hill has an English version of it ready—in fact, he has had it ready for about twenty years—in case Rossi should make Edmund Kean catch on and in demand.

There have been but few changes at the other houses, except that Buffalo Bill has succeeded Joe Emmet at the Windsor and draws the same enormous audiences. Buffalo Bill is accompanied by the Boy Chief of the Pawnees—the youngest chief on record; by Chief Bear, a friendly Sioux; by Flying Cloud, the oldest war chief, Spotted Horse, a noted war chief, and Wau-Kon-Chaw-Nik-Kaw, the fighting war chief, whose remarks in Indian are supposed to indicate a desire to be left alone in a forest for a few moments with Oscar Wilde, the chief of the aesthetes. But, next to Buffalo Bill, the attraction of the company is He-Nu-Kaw (the first born) the most beautiful Indian maiden ever seen out of Cooper's novels. The Bovey boys are just raving about her loveliness and her talent, and if you meet a lad with an axe and a cheap revolver near a ferry you may be sure that he is going West to find the place where such rare and radiant maidens as He-Nu-Kaw grow. Thus Buffalo Bill has much to answer for; but, as it is found to answer at the box office, we forgive him.

Olivette, with John Howson, Marie Jansen and Frederick Leslie, has proved so successful at the Fifth Avenue that, although Madame Favart is ready for production, it has had to be postponed another week. The standard Patience, at the Standard Theatre, is as crowded as ever. Squatter Sovereignty has proved the success we predicted at Harrigan and Hart's Theatre Comique, and money is turned away nightly from the most fashionable people. There is no cessation in the throngs to see Lights o' London at the Union Square every night and Saturday matinee, and The New Magdalen at the extra Tuesday and Thursday matinees. The one hundredth performance of Esmeralda at the Madison Square will occur in a fortnight, on a Friday evening; but Dan Frohman will probably decide to celebrate it and give away his handsome plaques on two evenings, as the little theatre cannot hold half the number of people who are eager to engage seats. The School for Scandal has kept the stage at Wallack's; but The Money Spinner is ready for production, and may be expected any night now that The Colonel is out of its way.

This is positively the last week of The Tourists at Haverly's Fourteenth Street Theatre. The Pullman Palace Car used by Managers Smith and Mestayer is heated by steam-pipes, not by stoves, and a special brakeman is kept on duty night and day at the rear of the theatre to prevent collision with any other company. The public have perfect confidence in these precautions and crowd the theatre at every performance. Next Monday, All the Rage, by Manager Hill's famous company. We believe that Manager Hill has picked out the proper theatre for his piece at last—of course it was lost at the “Rookery”—and that it will be found “the right play in the right place.” This is also the last week of Hague's British Minstrels at the Casino. The San Francisco Minstrels recently sent the Hague Minstrels a gorgeous floral trophy as a token of esteem and a proof that there was no rivalry between the two organizations. The San Franciscos are genuine negro minstrels; the Hagues are not exponents of negro character, but delineators of British minstrelsy. On Thursday the San Franciscos gave a benefit called “a testimonial of friendship” to Charles White, the well known veteran. Bravo, Birch and Backus! This week two new sketches, Yankee College Boys and the Shakers' Picnic, have been added to the great Patients burlesque.

Tony Pastor has a surprise in store for his

public greater than his bouquet mafinees. Next week he will produce a burlesque of Patience, with the original music, and with Lillian Russell, the prima donna of opera bouffe, as the heroine, while Jacques Krueger, whom we suspect to be the author of the burlesque, will appear as Bunthorne.

Next Monday, the Hoey and Hardie combination in A Child of the State, will replace the Forty Niners at Jay Gould's Opera House on Eighth avenue.

## The Giddy Gusher



ON THE MEDICATED BENEFIT.

Benefit performances do not call for criticism, and very seldom merit mention; but some of 'em are very funny, and one of the funniest I can remember came off Friday afternoon at the Fifth Avenue Theatre. I don't know as any branch of the medical profession deserves the services of the actors more than the throat doctors, unless it be the chiropodists. But the walking has been good this winter, and the thespedestrians who have got in have not been walking on their uppers. The sock may be a little thin over the toes, and the buskin a trifle run down at the heel, but the extremity benefitting just now is the throat, and the hospital for its infirmities took a rousing one at the Fifth Avenue Theatre on Friday.

We were a medicated lot. Every man in the house was a pill builder I verily believe, and half the women belonged to the pill builders. The pharmacopoeia are very swell on company occasions, and I sat and totted up the practice of the doctor by the appearance of the doctor's family. For instance, a pretty blonde woman, gorgeous with big solitaires, seal dulan, diamond bracelets and brocade velvet, I immediately set down as the wife of a nervous specialist. The solitaires were neuralgia, the brocade velvet was hysteric, the bracelets represented six cases of uptown exhaustion.

It takes sixty cases of typhoid, an epidemic of measles, and four families down with diphtheria, to dress a woman as well as five cases of hysteria and three attacks of neuralgia. The nervous specialist has the medical pudding. He creeps in regularly to see his sick patient (their diseases seem to be laid on in five-story brown-stone houses, like water and gas in three story bricks), and his beautiful bill grows like a Portuguese parrot. The nervous specialist drives two horses— isn't called up nights—his patient is too busy with balls and parties, but along about eleven next day there's a reaction, and his business begins. He has time to write scientific articles for medical journals; he is interviewed by the papers on momentous sanitary measures, and he dresses his wife in diamonds, such as the poor little scrub running round after contagious diseases—and browsing round nights in a one-horse chaise never dream of. This throat business takes in all the physicians who do the nerve, not the doctors who do the cure. (A sentence my blessed song-and-dance friends understand.) Hysteria is a lump in the throat—first symptom. And, therefore, were we too swell at the benefit for earthly use, and we behaved in a medicated manner. Dr. Hammond, as calm as a poultice, sat in a private box. Dr. Waite pounced round in his seat like a pestle in a mortar. Mrs. John Bigelow went through the house like a mandrake pill. And Joe Howard stuck to his seat like a porous plaster.

The first act of Patience—the end and aim of the medical profession—fitly inaugurated the proceedings. Then came the fourth act of Othello. Dear George Edgar, the kindest soul that ever lived, determined a throat hospital should be properly encouraged, went into Othello and gave him heroic treatment. Shakespeare was powdered, pulverized, shredded. We all began to think of emollients and allaying agents when Wheelock shied his castor into the ring and acted as a counter irritant. There's nothing in the doctor's shop resembles the aggressive Joe. I find myself using pugilistic terms the instant I speak of him. His pins were clothed in drab tights, a belt encircled his bread basket, he carried his daddies well up, and a smile played round his potato trap as he unbuttoned his ivories and began to chin. Desdemona was played for the first time by Maud Harrison. The act demanded little of her, but she gave it a lot—the radiant white satin beauty of her figure, the brightness of her sweet face, and the grace of her winning elocution. Then she left the stage to the great warring elements of

treachery and jealousy. It was dreadful to hear 'em. Edgar got in a sockdologer, and Wheelock gave him an upper cut of terrific effect. Then Edgar had a real spasm, and Hammond rose in his box, and Dr. Egan took out his lancet—and then Wheelock jumped in as a stomach pump does in a case of mineral poison, and Edgar fell on a chair in a state of collapse—then he rallied, and fell on his knees and took to geographical cursing—lakes and rivers and mountainous nomenclature entered into that cuss.

There's about forty lines to end the act after that effort; but just as Wheelock was about to kneel and with Edgar bring down blue ruin on the whole of us, Nellie Waldron, wandering round the wings, interfered.

“Do not rise yet,” cried Joe, intending to go on and call that cuss stopped up in him, and whether a throat doctor can pull him through remains to be seen. There's Edgar with a guttural peroration stuck in his epiglottis, and his throat choked with unuttered breath. Oh! it's well there's a hospital for 'em to go to. They need its remedial influence.

“Shall I smother the wretch?” asked Edgar, in whose mind pillows and bolsters were running like brooks.

“No,” hissed Joe, “leave him to me in four rounds.”

And in the first Waldron was round the corner on his practicable stage as he will be when Gabriel blows the last act.

It was sad. There's Joe going round town with all that cuss stopped up in him, and whether a throat doctor can pull him through remains to be seen. There's Edgar with a guttural peroration stuck in his epiglottis, and his throat choked with unuttered breath. Oh! it's well there's a hospital for 'em to go to. They need its remedial influence.

And here Mr. Carleton, a tableau of good clothes, French grey kidded, came on and warbled “The Village Blacksmith.” The city tailor was the artisan he could have handled best, but he sang well, and the materia medica were pleased.

After which Harry Lee, a most ambitious and meritorious young man, dashed through an Armand made up of chunks of Charley Thorne and reminiscences of Fechter. There was the wild accent of the great French actor occasionally. He did not exactly tell Camille he was her “loafer,” as Fechter did, but he indulged in an unmistakable accent, Maude Granger lending a pleasant assistance in the young man's emergency.

The programme stated that Frederick Leslie would sing the “Language of Love” between the Camille act and the capital dancing of the Daly Brothers. A nice old lady behind me, who smelled of peppercorn and caraway, began bemoaning that she should listen to anything more about love when Leslie in his peculiar easy, independent way, walked on in street costume.

The “Language of Love” described its arrival in every language known to man, and then proceeded to illustrate its declaration on the brute creation. A more charming bit of comic singing; a cleverer bit of ventriloquial imitation I don't want to hear. If Frederick Leslie has a few more songs like that, he wants to go through his operatic reputation, get up an entertainment, engage a clever pianist, give a show all by himself, and make a pot of money.

He has the certain something that makes Joe Emmet an idol of the public, and he is the neatest and cleverest singer of a neat and clever song that ever delighted the ears of

THE GIDDY GUSHER.

## Caroline Richings.

The death of this well-known and admired prima donna has cast a shadow over the record of the musical season of 1882. Miss Richings was the adopted daughter of Peter Richings, an actor, singer and manager of note in days gone by, who was commonly reported to be the son of an English nobleman, and whose dignified deportment and manners were said to have furnished Dickens with the model of Mr. Turveydrop, the professor of deportment. Caroline Richings was first heard of at the Boston Museum in 1853, where she created a very favorable impression. She afterwards appeared in an opera by the late James Maeder, father of Fred Maeder, the dramatist. She then sang Satalia and The Enchantress in Boston, and also in a piece called The Circassian, which is identical in plot with Fatinitza. For many years Miss Richings was a favorite singer in English opera and concert, and, with a company numbering in its ranks such singers as Castle, Campbell, Peakes, Seguin, Kinross, Gates, Zeldia Seguin and Hattie Moore, made several operatic tours. The arrival of Mme. Parepa-Rosa somewhat eclipsed Miss Richings, however, and of late she was not so prominently before the public. She was the wife of Charles Bernard, and her life was an example of womanly purity, conjugal affection and social amenity. Whether as a woman or artist, she was an honor to her profession and her sex, and her death by smallpox in Richmond last Saturday is universally deplored.

—A dramatic club, christened after THE MIRROR, has been started in Elwood, Ind. The first entertainment will be given January 21.



## Pen and Pencil.



I must frankly confess it was an idle curiosity that drew me to the Park Monday night, and not the slightest eagerness to see the noble Lester disport himself in a new part for the first time in any other Broadway theatre than his own. But after I got there I found that this latter and not an interest in an English play with an American hero was the power that gathered the crowd of society people into Mr. Abbey's comfortable house of entertainment. The Wallack old guard was present in a solid phalanx in the stalls, determined to rally round their favorite with the loyalty of the valorous Six Hundred. The light brigade was especially conspicuous, here and there a bare head and a décolleté costume, showing that there are some at least who are willing and anxious to display their real in conforming to Lester's royal edicts even outside of his own new kingdom up the street, notwithstanding the painful mutiny of many less conscientious admirers, and the equally painful chaff and ridicule of the press. Everything was in good trim for a success. The name of the Governor was buzzed from one pair of rosy lips to another in a most interesting fashion, and a perceptible flutter of expectancy palpitated every fair specta-



tor. One demonstrative and hatless young charmer just behind me whispered quite audibly: "I hope, dear Wallack will hit 'em hard to-night!" and her sentiment was taken up and re-echoed all over the house. Another propitious circumstance was the absence of professionals in front. It is true, Dolaro, tricked out in garments of sable hue, smiled and nodded at everybody with the characteristic freedom belonging to a snake charmer, but she doesn't count, for since her Brooklyn episode she has been out of the ranks. In spite of all these happy omens, Lester was a disappointment, and he must have felt it himself, too, because I learn from an unimpeachable source that next morning he appeared on the stage of his theatre with a bundle of the daily papers under his arm, and an ominous frown upon his classic brow. After dismissing four or five stage carpenters, engaging in a verbal duel with the beautiful Rose that blooms in his bower, and almost forgetting himself so far as to make a faint objection to a business com-



mand issued by Moss, to the effect that the company was consuming a frightful amount of gas every night in the chopped off dressing-rooms on Thirtieth street, and must economize, he became himself once more; good humor beamed in his lustrous orbs, he condescended to receive four or five pretty society ladies who came on visits of condolence and sympathy, and after this business was over he set himself down in a corner of his luxurious office, bound his head tightly in a lace handkerchief, gave strict orders to be left undisturbed, and very sensibly proceeded to commit to memory the part that he had played the night before.

The Colonel has not had a fitting exponent yet. Charles Coughlan, as we all very well know, is particularly English, and unless his personality and fine British accent have

undergone a radical change, he certainly is not able to look or speak the character of a typical American gentleman correctly. However, in England, where a combination of swallow-tailed coat, striped trousers, beaver tile, chin-whisker and nasal utterance is still accepted as the attribute of a citizen hailing from this republic, it didn't much matter how well or how ill the part of The Colonel was faithful to nature. But here things are somewhat different, and the intimate knowledge we are supposed to have of our own countrymen certainly should have prevented Mr. Wallack from entertaining for a moment the belief that his British ways and London pronunciation would be swallowed by anybody as being the principal characteristics of an American gentleman. But Mr. Wallack probably never gave this aspect of his appearance as Colonel Woodd consideration, and so the familiar English figure, moustache, eye-glass, haw-haw, and all, stared us in the face like a familiar vision, recalling memories of Charles Court-



"Nellie" look how they make one dress!!!

ley, Hantree and many other peculiarly Anglican parts with which he is associated. If you can imagine such a West End creature making use of Americanisms like "you bet" and "why, certainly," you will readily perceive that our Lester was not placed where he could distinguish himself. His hair from end to end of its centre-part is now a beautiful, creamy white, forming a great contrast to the surrounding jetty locks, which have retained the same blue-black shade for twenty years—a magnificent tribute to the standard properties of modern chemical mixtures. His moustache is black and glossy as a raven's wing, and none of its captivating powers are lost. The muscles around his eyes are yet under good control, and for holding or loosening their grip on an eye-glass, they are away ahead of anything like it in the business. Wallack's greeting was very warm, and it was not confined to the delicate hand-clapping of his fair admirers. When



"Basil Giorgione" "Going to lunch on a day!"

he first came on there was a lapse of several moments before he was allowed to proceed. When he did I wished the audience had applauded some more; in fact, that they had gone on stamping and clapping until the play was done. The Governor saved himself by the breadth of a hair from the brink of failure, and to make a long and unpleasant story short, he left a very unsatisfactory impression when the last curtain fell.

I will not go over the plot of The Colonel, because everyone who has seen The Serious Family, is familiar with it. The aesthetic mania is amusingly satirized by Burnand, but his dialogue sounds as if it were written by the yard for Punch. The professional wit runs dry when he is put to it in providing lines for a play, and some passages from The



Colonel might have been clipped bodily from a column of comics, or jotted down ver-

batim at the nigger minstrels. The play was well done by unknown people, and it



"Lambert Streyke" "an aggressive Englishman"

was a novelty, if not quite a treat, to see some fresh faces on the local stage, and hear the English tongue spoken even better than at Wallack's. Eric Bayley played Mr. Forrester capably. He has two rows of teeth that rival Carker's in Dombey and Son, and he created a very favorable opinion. Mr. Flockton, who plays Streyke, and who looks like Irving on and off the stage, was exceptionally good. He is a clever and versatile actor, I understand, and if he concludes to remain on this side our stage must be congratulated upon a valuable acquisition. E. T. Webber is another talented arrival, and although the role of Basil Giorgione permits of very little scope for a man's ability, yet he made a good impression, which will increase when he has a chance for better things. Lilford Arthur, a very juvenile but very gentlemanly-looking fellow, was capital as Edward Langton; and Ian Robertson, a brother of the well-known Forbes-Robertson, comes in for a small meed of praise for a very well-acted



"Mullins and Romelli"

man-servant. Rachel Sanger as Mrs. Blythe was particularly delightful, and she played with a dash and vigor reminding one slightly of Mrs. John Wood. Miss Sanger has her chance, and she takes full advantage of it, like a sensible young woman. Mintha Bayley, Maria Davis and Therese Waldon were respectively and respectably excellent as Olive, Lady Tompkins and Nellie. You should go to the Park to see Hoyt's scenery, if nothing else. The two sets are worth studying. The first, an æsthetic drawing-room, is an artist's satire in green and brick-dust, while the second is a most gorgeous interior, all gold and lace and other brilliant materials. Don't ask me if The Colonel will catch on—ask Lester, and he will of course reply "Why, cert'ly."

PEN.

## The Musical Mirror.



The performance of the music given at the concert of the Philharmonic Society at the Academy of Music on Saturday, January 13, was marked by the same mechanical perfection and spiritual abnegation that make themselves felt in all the work of this body of musicians. Haydn's beautiful symphony in D major was played as accurately as a musical box plays a German waltz, and with about as much real feeling of the composer's meaning. Above all men Haydn absolutely demands an intelligent rendering of his music. There are no queer, mystified harmonies to "puzzle the will" of his hearers. The scoring is simple and easily to be understood. Without the new-fangled resources of the orchestra, such as keyed horns and cornets a piston, Haydn is restricted to the natural powers of the trumpet and French horn, and therefore cannot fill his score with a mass of harmony more or less undigested and indigestible. Fiddlers in Haydn's day had not had the invention and mechanical daring of a Paganini to show them the way to overleap apparently insurmountable difficulties, and therefore Haydn was forced to rely upon his melodic powers and his exquisite sense

of beauty of form, more than upon the richness of color and contrast of dynamic force, that pervades to consciousness our modern music. In fact, Haydn's music resembles a perfect line engraving, while the work of our later masters has the similitude of a picture by Turner. Hence, the finely-outlined compositions of the dear old German master need all the coloring that can be infused into them by the talent and spirit of the executant, and all the mental insight of a poetical conductor, to bring them up in point of effect to the richly-spiced confections of the modern music-makers. These, it is almost needless to say, the symphony in D did not receive. It was coldly, accurately, and neatly played, and that was all. The symphony in E flat, by Schumann, fared much better. Both conductor and band seemed more at their ease in this many-shaded, well-constructed, but not forcibly ideal music, and we found little to wish for in the performance of the same. For the most part, Schumann is a composer who can take a thought that has been many times enunciated before, and by skill in dressing and bravery of ornament, can make it pass for new, even as a deft artificer can remodel old hats and turn them out in almost pristine glass, and this kind of art is more readily comprehended by the average performer than the work of a thoroughly original master. Therefore Schumann's symphony was done justice to, while Haydn's met scant measure of the same. Rafael Joseffy's performance of Beethoven's Concerto in G major for the pianoforte with Rubinstein's cadenzas, come upon us like the sun thro' a rift in the clouds on an otherwise dull day. Joseffy showed that most rare quality in pianists; or, indeed, in artists generally—that of intellect. He evidently understood Beethoven, and has the technical power to make others understand him too. His performance was simply grand. In response to a solid encore he played a bourre arranged from Bach by himself, and played it exquisitely. No such master, not only of the instrument, which is only a means; but of the hearts of men, which is the end of all art exists at present in this country. Rafael Joseffy is master; all the others are mere rank and file.

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Hague's Minstrels washed their faces, and "appeared clothed and in their right minds" at the concert last Sunday given in the Metropolitan Casino. Why these very good singers, but very bad niggers, should black up at all, is a bottomless mystery to us. The male chorus is very good, reminding us much of the celebrated "Lancashire choir" that used to sing Handel in a manner unapproachable as to power and tone, and equally unapproachable as to funny pronunciation. Never shall we forget hearing these men sing the great chorus from "Israel in Egypt." "He gave them hailstones for rain. Fire mingled with the hail ran along upon the ground," which was given with a full-mouthed tempest of sound that made you hear the thunder and see the lightning flashes, but was pronounced thus: "Ee gaved 'em 'aylstuns vor rayn, vier mingled with the 'ayle run along upon the growend." The flute player is excellent, and his name "Lax" is by no means appropriate, seeing that he is not at all lax in his efforts. His tone is superb, and his execution more than good; the trombone player too. Mr. Currie is a master of broad tone. The Counter tenor voice is a rarity here, and most pleasant to listen to, imparting a certain oboe-like color into the concerted music which the female contralto is powerless to do. The musical director of this party deserves high praise, and the whole affair, musically, is a pattern to be followed by nasal untuneful snorting of most minstrel bands. As for the nigger business, thank heaven that does not fall under our ken. The harp is a very pleasant feature in the Hague party, and the harpist is a master of his craft. This party is quite good enough to travel on its own merits and to drop the snobbish style of advertisement which its management has hitherto adopted. "Good wine needs no bush," saith the old saw, and good music needs not the placarded admiration of the Lord and Lady Lieutenant and the flunkies of Dublin Ryauelle to recommend it to our applause and notice.

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CHAT.—Madame Rudersdorff, the celebrated prima donna and teacher of singing in Boston, lies dangerously ill and serious doubts are entertained for her recovery.—Madeline Schiller, the famous pianist, who created such a sensation at the first Philharmonic concert this season, has been forced to cancel all her engagements by reason of severe illness. Mme. Schiller is one of our most intellectual artists, and her illness is deeply to be regretted in the interests of true art.

—A correspondent sends us the astonishing intelligence that Haverly's Mastodons came near collapsing in Milwaukee a week ago Sunday, on account of disagreements with their supercilious manager, J. H. Mack. Mack left the party for Chicago, and matters were quieted down. The troupe were on the point of deserting Haverly, and starting out under the leadership of Billy Rice and Frank Cushman. We print the story for what it may be worth. If true, we are glad that things have been amicably adjusted.

## Press Praises.

[Paris Kestekian.]

The Christmas number of the New York Mirror has been received in this city. It is the handsomest amusement paper we have ever seen. Presented with the paper is a handsome chrome lithograph of Margaret Mather, J. M. Hill's new tragic star. The picture is beautiful, and is now on exhibition in the show window of George W. Davis. The Mirror is, and has been for some time past, the recognized organ of the dramatic element.

[Dramatic Brevities.]

The portrait of Miss Margaret Mather, J. M. Hill's coming "star," that accompanied the Christmas number of that valuable and unexcelled dramatic paper, the New York Mirror, was undoubtedly the finest thing of the kind ever printed. As a work of art, it is a souvenir to be treasured.

[Adrian (Mich.) Billet Doux.]

We have been favored with the Christmas Number of The New York Mirror. Holiday editions are getting quite popular, especially with the musical and dramatic publications, but this number of The Mirror, with its twenty pages of lively, interesting matter, and beautiful colored lithograph of Margaret Mather, is quite in advance of anything in the line that has come to our notice. Not a copy of the first edition could be had here, and Chalonar has so far been unable to supply the demand for the second edition.

[Adrian (Mich.) Evening Record.]

The New York Mirror is the best dramatic paper of the country. To persons interested in dramatic art it is invaluable and very interesting. It is ably edited and managed, and the Christmas number was never excelled. The magnificent lithograph of the new star, Margaret Mather, is a triumph of art, and worthy of careful preservation.

[Keokuk (Ia.) News.]

It is with pleasure that we write of the success of a newspaper, and we would not speak of one that to-day is the most reliable of its kind in America. We refer to the New York Mirror, which is at all times a correct epitome of the true and good in the drama. This article is called out from their magnificent Christmas number, and more especially from their master-stroke of enterprise in giving with that number to its readers the beautiful nine-colored lithograph of Miss Margaret Mather, the coming actress of America.

[Keokuk, Ia., News.]

The New York Mirror is industriously engaged in exposing the theatrical thieves in that city who steal all the great successes and sell them to third-class managers at low prices. The work is a good one.

[Springfield Sunday News.]

The Christmas number of the New York Mirror was an unusually handsome and elegant paper. It was filled to the brim with the good things of dramatic literature, and profusely illustrated. The portrait of Miss Margaret Mather, J. M. Hill's new star, presented with each copy of the paper, is a handsome one, and certainly reflects great credit on the artist and the lady herself.

[Charlotte (N. C.) Observer.]

The Christmas number of the New York Mirror, the best dramatic paper of the times, is a splendid production, as is also that of the following week, and the two contain much information in regard to the movements of the traveling companies of the country, including dates of performances in advance.

[Eufala (Ala.) Bulletin.]

The Christmas number of The New York Mirror, the leading and most reliable dramatic and amusement journal in America, is handsomely and elaborately illustrated, and filled with bright, original and interesting reading matter. It has a big list of subscribers in Eufala. It is published weekly at \$4 per annum, and is richly worth the money.

[Macon (Ga.) Telegraph and Messenger.]

The nine-color chrome that accompanies the Christmas number of the New York Mirror has been received. It is an exquisite piece of work and does the pretty subject proud. The Mirror has many admirers in Macon. The number is a full spread in the way of a literary fast. It is full, spicy, breezy, and as a mirror reflecting the sayings, doings and movements of the profession, it certainly has no equal in America.

[Freeport (Ill.) Daily Bulletin.]

The New York Mirror is the handsomest dramatic publication in the world, and is a marvel of neatness.

[Freeport (Ill.) Journal.]

The New York Mirror is a dramatic paper, which is considered a standard authority among the theatrical profession. The paper is well printed, and seems to be ably and carefully edited.

[Boston Times.]

The New York Mirror's Christmas and New Year's numbers were very beautiful, especially the former, which was enhanced in value by original stories by play actors and others, and a marvelously well executed portrait of Margaret Mather.

[The (Wilkesbarre, Pa.) Daily Union-Leader.]

The New York Mirror Christmas issue was a decidedly unique and original affair. The cleverest enterprise was exhibited by the publishers in securing exceedingly interesting and appropriate sketches from the leading members of the dramatic profession. These were perused with delight by the masses. So great was the demand for this number of The Mirror that it was found necessary to print large extra editions after the first had become exhausted. The Mirror stands among the foremost of dramatic publications in the country, and is deservedly popular.

—Edwin Booth is suffering severely from a case of vaccination, and he also was unfortunate enough to scald his foot some days ago. He travels luxuriously in the hotel car, described already in The Mirror, and, except when located for a week or more in large cities, lives in it all the time.

—Louis Ballenberg has disposed of his interest in the management of Baron Seeman's business to Nat Homer, formerly connected with the Big Four Minstrels. The magician is resting in Cincinnati the present week, and will open under the new management at Xenia, 23d. Harry Gilbert will officiate as the advance agent for the party.







the Black Crook, under the name of a Tale of Enchantment, and the usual variety bills at the Adelphi and Bella Union Theatres.—W. E. Sheridan and company arrived from Oregon yesterday after a very successful season in the webfoot regions. Mr. Sheridan is engaged to open at the Baldwin next Monday in The Bells.—The Baldwin is closed this week for necessary repairs and alterations.—The new comedy-satire Senator Silverbags, or The Power of Money, will probably be brought out at Haverly's California Theatre following The World.—Arthur Vivian and a selected company will play a short season in Eureka (Humboldt Bay) and vicinity, producing Senator Silverbags and several other plays. He leaves next week.—Charlie Reed, with Muldoon's Picnic, opens at Standard Theatre 30th. Emerson's Minstrels will then take a trip into the interior, opening in Sacramento 30th.—The death of Sam. Piercy has caused unusual sorrow in theatrical circles, as he was much liked. His parents and brothers reside here.—It is said that Maguire will not produce Lights o' London, having been enjoined by French and Sons.—The new paper Dramatic Brevelles, is undoubtedly a "go," and is improving every issue.

## PHILADELPHIA.

The theatres are full. They are making money. The outlook is particularly good. McCullough's two weeks at the Walnut drew immense. Forepaugh and Adams' H. D. people last week packed the theatre; the Wednesday matinee was the largest in the history of the theatre; the theatre very seldom has done such large business. This week the Salsbury Troubadours are on hand with The Faun of the Glen. Next week the Boston Ideal Opera company.

The Madison Square's original company is producing Hazel Kirke at the Opera House. When Steele Mackaye first brought it out here under the title of The Iron Will it was the next thing to a failure. People go to see it now.

The opera has been very successful. There were good houses at the Academy last week, and large audiences are looked for during the present week. Mignon was given on Monday night. The season comes to an end on Saturday afternoon with Carmen.

Items: Sam'l of Posen began operations at the Arch on Monday night.—Manager Brown, of the Eighth Street Theatre, had a rousing benefit on Monday.—Bunnell is here with his two-headed girl and some other attractions. He has started a Dime Museum at Tenth and Chestnut streets.—Haverly opens the Chestnut on the 30th with Lights o' London. It ought to give the theatre a good send off.—Neuendorf's German opera comes to the Opera House next week, and Two Nights in Rome to the Arch.—Marked for Life is the principal attraction at the National.

## ALABAMA.

## MOBILE.

Odd Fellows Hall: Blind Tom 12th to a large and well pleased audience.

Mobile Theatre (T. C. DeLeon, manager): Hyde and Behman's company in Muldoon's Picnic 9th to a crowded house.

## CALIFORNIA.

## SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): The Jollities 1st and 2d to immense business; a very laughable performance, full of comical situations.

## COLORADO.

## DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Anthony and Ellis' U. T. C. did fairly last three days of the week and Saturday matinee. Week of 9th, Katherine Rogers, to a fair business; the support is not good, but is perhaps up to the standard. Week commencing 17th, Atkinson's Jollities in The Electric Doll.

Item: A lodge of B. P. O. Elks is being organized here by J. M. Wallack of New York.

## CONNECTICUT.

## BRIDGEPORT.

Hawes Opera House (E. V. Hawes, manager): Lecture by Archibald Forbes 10th to large audiences. Prominent citizens gave Mr. Forbes a reception at the close of his lecture, which was largely attended. J. K. Emmet 16th to the largest house of the season, the box office receipts being \$916.

## NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Rice's consolidated companies gave a fair presentation of Cinderella at School 11th to a large house. Julia A. Hunt in Sidney Rosenfeld's drama, Florine played four times, opening 12th, to constantly increasing business. Criticisms were unanimously favorable. The author made a little speech at the Saturday matinee, which was warmly applauded. Emmet appears 17th, and Gilmore's Band 18th.

Grand Opera House (Clark Peck, proprietor): Prof. Cadwell gave several amusing exhibitions of mesmerism, opening 9th. Healy's Hibernian Minstrels 13th and 14th gave a pleasant show. Tom Murray, with a bass drum, was an innovation as an end man.

New Haven Opera House (John N. Near, manager): Minnie Cummings, after closing 7th, remained in New York until 11th, bringing back Harry Myers and Nellie Richmond as new members of the company to be. Suits for breaking contract are brought in favor of L. Holland, D. Murray, Mrs. Haggood and Miss Vladimir.

American Theatre (W. S. Ross, manager): Business good as usual. McNish and the Leland Sisters are part of the new company for this week.

Items: The company from the Parlor Opera House will entertain at the New Haven 18th, in Faust and Marguerite.—E. J. Byron and wife, both claiming to belong to the profession, are stranded here, and in trouble with the hotels.—Mr. and Miss Morgan gave a concert here 19th.

## DISTRICT OF COLUMBIA.

## WASHINGTON.

National Theatre (John W. Albaugh, manager): Robson and Crane to good business last week in Our Bachelors and Flats and Sharps. Lawrence Barrett this week. The World week of 23d.

Ford's Opera House (John T. Ford, manager): Rossi to light houses last week. Boston Ideal's comic week, Jannaschek 23d. Theatre Comic (Budd and O'Neil, managers): Chief attraction for this week, Rebecca Dail, Jake Budd in a Big Mistake and good variety company.

Items: The Washington Operatic Association 6th and 8th at Lincoln Hall in Chimes of Normandy, moderately successful.—The opening of the Capital Theatre is postponed to 30th.—Kellogg comes in concert 30th.

## GEORGIA.

## ATLANTA.

DeGiv's Opera House (L. DeGiv, manager): Lotta occupied the boards 9th in Muldoon's Picnic, 10th, 11th, to the largest houses of the season. Hyde and Behman's Comedy company in Muldoon's Picnic 11th to fair business. Nick Roberts' Humpty Dumpty 13th and 14th to good houses with matinee 14th.

## AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): After a dearth of amusements, Max Febrman gave us the play of Uncle Isaac 13th, in which he sustained the character excellently to a large and fashionable audience, in spite of a very stormy, rainy night. Both he and Martha Wren delighted everybody by their good singing, and he by his violin playing, which was very good. They have a matinee to-morrow, and give the same play to-morrow night, when, I think, they will have another crowded house. The Vokes appear 17th, and almost all reserved seats are taken for Annie Pixley in M'liss 16th.

## MACON.

Ralston Hall (Turpin and Ogden, managers): Max Febrman in Uncle Isaac 6th to large house, not creating a very favorable impression.

Item: During the performance of Uncle Isaac an alarm of fire was sounded, and the audience was impressed with the idea that the fire was in the hall. This caused a general rush for the exits, and the theatre was soon deserted except by a few who sat out the performance.

## ILLINOIS.

## BLOOMINGTON.

Opera House (Tillotson and Fell, managers): My Partner was the attraction 9th, to a \$800 house. The play and company were highly appreciated. Coming: Only a Farmer's Daughter 25th.

Durley Hall (Tillotson and Fell, managers): The Garden City Comedy, a Chicago snap, died peacefully at this house 7th. Coming: Smith's U. T. C. 30th.

## JOLIET.

Wilcox's Opera House Milton Nobles in Interviews 9th to a good house. Haverly's Widow Bedott company 11th to fair audience.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): W. H. Gillette and Madison Square company in The Professor 9th to a crowded house. Prof. Peitshaus and his acting class in elocution presented The Gamster 11th to a light house. Aldrich and Parsloe comes 14th in My Partner; Herne's Hearts of Oak 16th; Muldoon's Picnic 20th; John A. Stevens 21st; Only a Farmer's Daughter 23d, and Baker and Farron 24th.

Adelphi Theatre (W. H. Laird, proprietor): Good business continues at this house, with a change of programme twice a week.

## INDIANA.

## PORT WAYNE.

Academy of Music (J. Scott, manager): Neil Burgess and company in Widow Bedott, 11th, to a light house; the play was carefully presented. Burgess must present something new if he expects success. Booked: Rochelle, supported by Clinton Hall and good company, will present Evadne and The Hunchback, 16th and 17th; this company is billed like a circus. Nat Goodwin and Eliza Weathersby in The Member from Slocum, 18th.

Item: Over one hundred copies of the CHRISTMAS MIRROR were sold here.

## NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Notwithstanding the miserable weather, an immense audience greeted Joseph Murphy in Kerry Gow, 12th; Mr. Murphy is quite a favorite here, and packs the house whenever he comes.

Items: The Christmas number of The Mirror was highly complimented. Over five hundred persons witnessed the skating match at the rink, 10th.

## PERU.

Concord Theatre (L. M. Clark, manager): Anthony and Ellis' Uncle Tom's Cabin company No. 2 9th to large house. The troupe travel in the new palace and dining hotel car, in which your correspondent enjoyed a good dinner by invitation of the management.

## RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Gus Williams did a very good business 10th, considering inclement weather. Jay Rial's Two Orphans company 11th to fair house. Alexander Kaufman 13th and 14th to light houses. Billed: Rooms for Rent 18th, and Eve, the Saleslady, 19th.

Grand Opera House (J. J. Russell, manager): Closed the past week. Hyde and Behman's combination 17th.

## SOUTH BEND.

Good's Opera House (Mills and Price, managers): Neil Burgess' Widow Bedott company 12th, to good business. N. C. Goodwin, in Hobbies, 16th, to good business. Booked: Geo. S. Knight, 19th; Rose Eyttinge, 23d.

## TERRE HAUTE.

Opera House (H. M. Smith, manager): Gus Williams in Wanted a Carpenter 9th. The local press of this city pronounce Wanted a Carpenter a very bad play. The Madison Square company presented The Professor on the 11th to a large and appreciative audience. Jarrett and Rice's Fun on the Bristol 13th to a large business.

## IOWA.

## BURLINGTON.

Grand Opera House (George A. Duncan, manager): This elegant new theatre was formally opened 6th by the Emma Abbott Opera company in Fra Diavolo and the Mad Scene from Lucia. The house was crowded with the most fashionable audience ever seen in Burlington; receipts \$7,500. Saturday afternoon, 7th, Martha was given, and in the evening selections from Faust and the comic opera Patience. Miss Abbott was too ill to appear in the latter. Sol Smith Russell in Edgewood Folks Dec. 9 to a \$900 house.

## CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Emma Leland combination, 2d, one week, to light business; the company is a poor one, and is playing Two Orphans. A Celebrated Case, Child Stealer, etc. Milton

Nobles billed for 12th and 13th, for benefit of our firemen.

## CLINTON.

The Boston Ideal Uncle Tom's Cabin had a good house 9th. Hi Henry's Premium Minstrels are booked for 16th.

Item: Miss Belle Rouse will give two of her elocutionary entertainments under the auspices of the Wapsic Boat Club on the 18th and 19th.

## COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Clifford combination opened a week's engagement on the evening of the 9th, bringing out for the first time in this city, the famous play, The Banker's Daughter, in splendid style to a large audience. The Hess Acme Opera company are billed for the 16th; Charles Forbes' company, 18th.

## DES MOINES.

Moore's Opera House (W. W. Moore, manager): Nothing doing this week. Booked: Brooks and Dickson's World, 25th and 26th; Katherine Rogers, 30th and 31st.

Academy of Music (Wm. Foster, manager): Florence Herbert held the boards at this house 9th and week, to large audiences; Miss Herbert is a great favorite here, and the company much better than last season.

## DUBUQUE.

Opera House (Duncan and Waller, managers): Milton Nobles in Phoenix and Interviews 10th and 11th to fair business; company good, and deserved better patronage here; business generally reported good.

Boston Ideal U. T. C. company appeared 13th and 14th to good business; company very good. Hi Henry's Premiums have changed date of 28th, and are billed for the 18th.

Item: Owing to smallpox in the West, a number of companies have been compelled to change their routes entirely.

## INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Hazel Kirke by the Madison Square company 9th, 10th and 11th to large business. It was admirably mounted, and merited the large audiences it drew. The balance of the week was taken up by Gillette's Professor combination.

Park Theatre (J. B. and G. A. Dickson, managers): Rochelle 12th, 13th and 14th to very light business. Owing to excessive light business the audience was dismissed on the evening of the 13th. Rochelle possesses talents, but under the present poor management and bad support it will be impossible to succeed.

English's Opera House (Will. E. English, manager): Neil Burgess' Widow Bedott 9th to fair business. This was followed by Emery A. Storrs in lecture on "My Country, for the benefit of G. A. R., the balance of week being filled by the Jay Rial combination in Two Orphans to good business.

Zoo Theatre (C. T. Gilmore, manager): Another successful week has been the rule, and the "fragrant" resort is proving a gold mine.

Items: The Elks' benefit will occur at English's Opera House Feb. 14.—The Elks' banner, to be sent by Indianapolis lodge to be used at the coming grand masque ball given by New York lodge, is very elegant. It is of amber silk and satin, six feet by four, elegantly mounted with designs in oil.—The Halls, Pink, Frank and Jud, the celebrated variety trio, have added Marsh Adams to the team. It will be known as the Perfection Four after Feb. 13.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): No amusements last week. Booked: Frank Mordant in Old Shipmates, plays here 25th; C. H. Smith's Double Headed U. T. C., Sam Lucas, Feb. 2; Rose Eyttinge in Felicia, 8th.

SIoux CITY.

Academy of Music (W. H. Grady, manager): Ada Gray, here 9th, to \$650 house, reports business good.

## KANSAS.

## ATCHISON.

Corinthian Opera House (Thomas Mulverhill, manager): January 11th Hess Acme Opera Company produced Olivette to the largest and most fashionable audience of the season. Hathaway and Ellis in Uncle Tom's Cabin 12th. Poor production to large audience. Victoria Loftus Blondes the 16th, Baker and Farron 19th. Jarrett and Rice's Fun on the Bristol 31st.

## EMPORIA.

Jay's Opera House: S. Draper's Uncle Tom's Cabin 11th to large audience. Coming: Original Tennesseans 25th.

## LAWRENCE.

Liberty Hall (J. P. Ross, manager): Alvin Joslin 9th to a crowded house. Anthony and Ellis' Uncle Tom's Cabin 10th and 11th to immense business. Coming: Slayton's Star Concert 16th.

## LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): The Hess Opera company played here 7th to good business. Fra Diavolo at the matinee and Mascotte evening. Alvin Joslin company (C. L. Davis) played 10th to crowded house; not even standing room; support good. M. Brace, teacher of elocution at Vassar College, gave a select reading 12th to large audience.

## TOPEKA.

Crawford's Opera House (L. Crawford, manager): The Hess Opera company attracted brilliant audiences 2d and 3d. Their presentation of Mascotte does not compare with that of the Templeton company. Alvin Joslin, by a good deal of advertising, drew a packed house 7th. Audience well pleased. No attractions for week of 9th.

## KENTUCKY.

## LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): Emma Abbott has delighted the largest and most fashionable audiences of the season during the past week. The standing room card hung on the outer walls each night in spite of the very inclement weather. Abbott has always been a favorite in this city, and on this visit she met with a greater reception than ever. This week Edwin Booth and the Harrisons. Booked: Nat. Goodwin, 23d, 24th, 25th; Baker and Farron, 26th, 27th, 28th.

Opera House (John T. Macaulay, manager): Closed the past week. Nat. Goodwin will play one week in this city. Three nights at Macaulay's and the balance at this house.

Masonic Temple (Wm. B. McFerr, manager): Nothing booked at this house until February.

Buckingham Theatre (J. H. Whallen, manager): Hyde and Behman's Muldoon's Blunders combination played the past week to crowded houses. The company is strong in specialty artists and gave a good show. This week the Pathfinders opening the 16th.

Items: The Joe Murphy party passed through here city last Friday en route from a

successful tour of the South. Mr. Robert Fisher, a well known Louisville actor, joined the company here to play heavy parts.—John H. Snyder, of this city, was married to Miss Josie Savoie at Clarinda, Ia., Dec. 23.—The receipts for Emma Abbott's engagement amounted to \$6,700.—The seats for Edwin Booth's three nights' engagement this week at Macaulay's have all been taken, and they are at present quoted on the street at \$10 each.—Max Sturm, who has been the efficient leader at the Buckingham since the house opened, has joined the Miner-Rooney combination. Prof. Paul Finney, late of the Vine Street Opera House, Cincinnati, will succeed him at the Buckingham.—Mr. Borden, manager of the Knickerbocker Theatre, leased his house the past week to three of our prominent citizens, and there is some talk of the place being rebuilt and turned into a first-class variety theatre.—Lotta is booked at Macaulay's for week of the 30th. Haverly's Old Mastodons will play at Masonic Temple 30th, 31st, and Feb. 1.

St. Clair Hall (Landis and Halloran, managers): Hicks' Georgia Minstrels 9th to good business.

Item: The Broadway Opera House closed 7th on account of bad business.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Closed. Thomas W. Keene in Richard III and Macbeth, 16th and 17th. G. A. R. Hall: Elwell's Minstrels 18th.

MASSACHUSETTS.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Wilson's Famous Minstrels are booked 16th. An amateur company will play Mother Goose 18th.

Huntington Hall: Jay Rial's U. T. C. 10th to a jammed house. Gen. Stephenson lectured on "The Battle of Gettysburg" 11th to a large audience.

Music Hall (Simons and Emery, lessees): Snelbaker's Majestics 13th. The Wilkinsons in Priscilla 14th to small business.

LYNN.

Music Hall: A magician styling himself Heller, the "Gift" Autocrat 11th to a fair-sized audience, who were rewarded with a "snide" show and cheap valentines; Colonel Snelbaker's Majestic Consolidation 15th to immense business, which this first-class party justly merits. Booked: B. W., P. and W.'s Minstrels Feb. 11.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Rice's Surprise Party in Cinderella at School 10th to good business. Harry Dixey and Rose Temple were the favorites. B. W., P. and W.'s Minstrels 13th to immense house; troupe first class. Maggie Mitchell in Little Savage to big house; show good. This week, Snelbaker's combination; 17th; Boston Theatre company in Michel Strogoff 18th; a so called Fifth Avenue Theatre company in East Lynne 21st.

WALTHAM.

Music Hall (R. B. Foster, manager): Boston Museum company in Patience 10th to a large and enthusiastic audience.

MICHIGAN.

ALBION.

Rose Eyttinge in Felicia 13th to a crowded house.

ADRIAN.

Opera House (Chas. Humphrey, manager): Neil Burgess 13th to a large house.

DETROIT.

Whitney's Grand Opera House: Mr. and Mrs. Geo. S. Knight in Baron Rudolph, by Bronson Howard, of this city, made an excellent impression. No play produced here recently has been so universally well spoken of as this has been. Mr. Knight showed himself to be made of better stuff than he has ever been given credit for. The company is a good one, and the entire performance is well worth seeing. Rhea appeared three nights and Saturday matinee of last week in two of her most successful roles, Camille and Adrienne, and won instant recognition as a fine artist. This was her first appearance under management of Chase Brothers, and all her troubles and vexations are at an end. Rhea is a charming woman, both on and off the stage, and I trust her new management may be able to more than offset the rather unfavorable impressions made by Sargent upon the press and everyone else he came in contact with. Her business was good and increased every night—a significant indication. Her costumes were the most elegant ever seen on the stage. The company is a good one, especially Messrs. Gotthold and Varrey. Rhea returns to us in a few weeks and will be greeted with splendid business now that she is known.

This week, Neil Burgess as Widow Bedott three nights, followed by The Planter's Wife for remainder of week. Anna Dickinson appears 26th as Hamlet.

Detroit Opera House: The Emelle Melville Opera company gave Patience three nights first part of the week to good houses. Their performance can only be spoken of in words of praise. Though lacking an orchestra, they gave this charming satire in a manner that deserves attention. The principals can sing and act, and the chorus lend substantial aid. Miss Melville's action is better than her voice, which is a little passe. Elma Dolara as Lady Jane could not suffer in comparison with Augusta Roche of the Standard cast. She made the hit of the performance. It is understood this company will return to us soon. Sol Smith Russell in Edgewood Folks filled out balance of week to fair business. This week, an entirely new play called Uncle Tom's Cabin, will hold the boards. George E. Stevens is responsible for this outrage. Next week Mile. Addie will be here with Hermann.

Park Theatre: Emerson and Clark Specialty combination gave a first class entertainment to big business all the week. This week Ranson and Hengler's company will be on hand.

Music Hall: Tom Thumb and company will receive their friends at ten cents a head all the week.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Felicia was presented 11th to a crowded and appreciative house. Powers' My Geraldine next week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Brooks and Dickson's World company, No. 2, played to very large business, 10th and 11th; performance satisfactory. Rose Eyttinge played Felicia, 12th, to a \$500 house; the company is a very fine one, and gave one of the best performances of the season.

Smith's Opera House (W. B. Smith, man-

ager): Good houses have been the rule all this week; the company, which is a good one, includes Frank Jones in the Black Hand.

Items: J. J. Levy, the efficient manager of the Felicia company, at one time looked after C. J. Whitney's interests in this city.—Miss Estelle Clayton, of the Union Square Theatre, New York, joins the Felicia company next week at Chicago, to play Dolora.—Harry D. Graham is in the city, looking after the interests of Alexander Kaufman.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Brooks and Dickson's World 13th to big business. Alex. Kaufman 18th in A Life's Mistake.

MINNESOTA.

ST. PAUL.

Ojers Opera House (Charles Hains, manager): Haverly's Mastodons 11th and 12th to houses so crowded that many could not gain admittance; they give an excellent show. Ada Gray and Watkins' Fifth Avenue combination 13th and 14th. Old Shipmates 16th, 17th and 18th.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. P. Craig, manager): Cartland Murray combination 5th, 6th and 7th to fair business. Hess Acme Opera company 9th and 10th to fair business. Herne's Hearts of Oak 11th and 12th to enormous business. Booked: Haverly's Original Mastodons 13th; Baker and Farron 20th and 21st; Rice and Jarrett's Fun on the Bristol 23d.

REDALIA.

Smith's Opera House (George T. Brown & Co., managers): Charles L. Davis and company presented Alvin Joslin to a packed house 13th, notwithstanding the night was an inclement one. Booked: Rice's Evangelical combination 18th.

Items: B. S. Crane, assistant manager of the Alvin Joslin combination, has resigned; W. M. Dell is acting in his stead for the present.—Archie Mackenzie, agent of the Evangelical combination, now carries a gold-headed cane—a present from Manager Ernest Stanley.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Professor O. S. Fowler in lectures, 5th, 6th and 7th, to fair attendance. The Cartland-Murray combination opened in Fanchon to good business, 9th, for week; company good.

OMAHA.

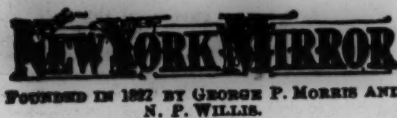
Boyd's Opera House (A. L. Marsh, manager): Ada Gray closed an engagement of four performances, 7th, that was only successful in a business sense the first night. East Lynne was played each time, and Omaha is not large enough to support four successive performances of that play. The Hess Acme Opera company opened for a season of three nights and matinee, 13th, to a large house; the company gave the utmost satisfaction.

Academy of Music (J. J. Halbert, manager): Dr. Fowler, a lecturer, has had this house for four nights this week. Edwin Clifford's Dramatic company begin an engagement of four nights and matinee, 18th, with change of bill every night, at popular prices.

NEVADA.

CARSON CITY.





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in America.

THE dishonest Sun has the impudence to advertise that it has advertising space to sell. An honest paper does not sell space. It lets space to advertisers under careful supervision. But the Sun sells everything. It sells its silence; it sells its suppression of Chief Gicquel's report. It sells its news; it sells its refusal to notice the opening of Wallack's. It sells other people's news; it sells its theft of the play-thieves report from THE MIRROR. Such a paper is not worth buying, however, and still less worth reading.

ODDITY, by Sardou, is a "full" piece. Consequently, it cannot be produced properly at the "Rookery," where there is no leading lady; no leading juvenile lady; no leading juvenile man, and no first old man. The attempt to make a leading lady out of Miss Rehan, a light soubrette, is an absurdity, and to cast Digby Bell, an operatic tenor, as a leading juvenile actor is a cruelty.

#### Bribed by Advertisements.

Last week the daily papers were full of indignation because the management of the Windsor advertised in the Herald that the theatre was perfectly safe. It is true that the management has a perfect right to do this, since the Fire Department inspectors had not condemned it, but had merely recommended that a wall out of plumb should be shored up or rebuilt. It is equally true that a wall out of plumb does not constitute a danger from fire. Nevertheless, the daily papers fairly bristled with indignation.

#### Why?

Because the Windsor does not bribe them with advertisements.

Only a few weeks ago Chief Gicquel of the Fire Department did really condemn Duff's theatre. He stigmatized it as a "ROOKERY." He declared that the only way to make it safe was to tear it down and build another theatre in its place. He acknowledged all that had been done in the way of wide lobbies and substituting curtains for doors; but he repeated emphatically that there was no way of making that theatre safe. The majority of the daily papers suppressed this report. None of them has since referred to it. They all go on criminally encouraging the public to walk into that "Rookery," that death-trap.

#### Why?

Because Duff bribes them with advertisements.

Look at this picture and on that! See the daily papers condemning a theatre which is not condemned by the inspectors, and suppressing the official condemnation of the only theatre in New York which is condemned by the Fire Department! See what effect the bribe of an advertisement will have upon papers which profess to be honest, impartial, prosperous and independent! See how they have, like the Sun, not only "space to sell," but opinions to sell and silence to sell! Then you will no longer wonder at the contempt in which the daily papers are held, not alone by the profession, but by all intelligent persons in the community.

THE MIRROR refuses to advertise the "Rookery" on any terms, at any price, until it is torn down, as Chief Gicquel recommends, and replaced by a safe theatre under proper management. If the daily papers could realize what they lose by accepting bribes, they would speedily follow our good example.

#### "No Rose"---Etc.

Another theatrical lawsuit has been begun. Frederick Schwab has sued Miss Rose Coghlan for \$2,500, for alleged breach of contract, because, having agreed to become a star, under Mr. Schwab's management next season, she has recently signed a renewal of her engagement at Wallack's for three years, and given Mr. Schwab the managerial mitten. Mr. Schwab alleges that he has already done a great deal of work in preparing managers and the public for Miss Coghlan's contemplated starring tour, and that \$2,500 will not more than compensate him for his past labors and the loss of his future profits.

This is a case which should be left to the arbitration of some disinterested party, instead of being dragged before the public in the courts. The contract between Miss Coghlan and Mr. Schwab is in writing. Any impartial person, after reading it and hearing the stories of the two parties, could decide in ten minutes who is to blame and the amount of damages, if any, to be awarded. To go to law will only make another theatrical scandal, and injure, not only the parties concerned, but the whole profession, while lawyers' fees will swallow up more than the \$2,500 at issue. We do hope that Miss Coghlan and Mr. Schwab will listen to reason and permit THE MIRROR to decide between them.

Meanwhile the rejoicing at Wallack's over the news of the lawsuit has attracted the attention of all professionals. When Mr. Schwab managed the starring tour of the Wallack company, a few weeks ago, there were complaints, not loud but deep, from the older members that he was trying to make Miss Rose Coghlan the star, and that she was pushed forward at the expense of all the rest of the troupe. A round-robin complaining of this was sent to Mr. Wallack, according to rumor, and the Governor remarked: "Dear me! Dear me!" and laughed. Now the laugh is on the other side—the side of the company—and the revelations of the lawsuit are anxiously awaited.

Mr. Schwab has discovered what the old proverb might have taught him, that "there is no rose without a thorn"—not even Miss Rose Coghlan. But, as a rose is worth plucking in spite of its thorn, so Miss Rose Coghlan is worth having as a star. If she be not ready to star next season, let Mr. Schwab be gallantly patient, and wait her pleasure. Then, when she is

ready, he will make out of her, not the paltry \$2,500 he claims, but \$250,000, at least, if he can keep her long enough under his management.

#### How's Business?

During the past week our reporters have made diligent inquiry among the treasurers of the New York theatres, and such other persons as are likely to know the exact condition of business at the present time. The unanimous verdict is that business is fine—far in advance of that of any previous year since the war. It is a gratification to us to find the predictions of THE MIRROR during last Summer thus verified by the hard facts of the box-offices. It is always a gratification to us to know that managers are doing well, particularly when they so richly deserve to prosper as they do this season, when more enterprise and liberality have been displayed than during any previous years.

Always careful of the practical interests of the profession, THE MIRROR based its predictions for the season upon the experiences of the past, and accurate information of the prospects of all other kinds of business, outside of the profession. The murder of Garfield upset our calculations for awhile; but as soon as the public mind recovered from this shock our forecast was demonstrated with mathematical certainty. Even the attempts to get up a scare over the Vienna horror, and another scare over the vaccination mania, did not seriously disturb theatrical business. Our reputable managers were prompt and alert, and these obstacles were tided over as soon as they occurred.

The good business, we are glad to say, does not confine itself to the metropolis. Take tragedy, comedy, or combinations, and the general reports are most favorable. Edwin Booth is turning away money everywhere, in spite of storms and snows. His Pittsburgh business, for example, is simply phenomenal. Dion Boucicault has doubled his engagement at the Boston Museum, and is playing to an average of over \$1,000 at every performance. John T. Raymond telegraphs that he opened to \$1,200 at New Orleans. The Hazel Kirke parties return larger receipts than last season. One after another, all our leading advertisers tell the same encouraging story. Good will now follows good management, and the American public have learned to appreciate the good things provided for them.

Good business means good salaries, promptly paid. It means long engagements, satisfactorily performed. It means the comfort, prosperity, and advancement of the whole profession. It means better acting and happier homes. It means that the wolf being kept out of the private life of professionals, they are the more able to devote themselves more heartily to the amusement of the public. It ought to mean, also, the immediate and permanent establishment of an Actors' Fund to provide against any contingencies in the future. When we report such a noble charity as the benefit of the Throat Hospital at the Fifth Avenue last week, we cannot help wishing that the professionals would take our advice, and give a benefit to themselves by playing once only for the Actors' Fund. Heaven help those who help themselves as well as other people; and it is a misuse of charity to relieve other classes while poor professionals are in need of help, or may be in case of sickness, accident, or other misfortune.

Last week, while the professionals were performing for the benefit of the Throat Hospital—without even taking the practical step of requiring an Actor's Bed at the Hospital as the price of their services—poor Harry Bascom, an actor, was lying at the point of death in the charity ward of the hospital at Hartford. He was a Bostonian, and was educated at Harvard. Of late he has been in "hard luck"—whether his own fault or not this is no time to inquire. On Thanksgiving Day, penniless and out of work, he started to walk from New York to Boston. The way was cold and dreary, and at Windsor poor Harry Bascom broke down. Both his feet were frozen. He dragged himself to an old barn, and lay there two days without food, fire or help. Then strangers heard his groans, and took him to the hospital. The Actors' Fund would have saved his sufferings and his life; but the Actors' Fund is not yet established.

No wonder that the papers in commenting upon poor Harry Bascom's tramp, sneeringly add, "This story sounds like one from the days when the guild of actors lay outside the respectabilities of society." Oh, no! The actors are no longer outside "the respectabilities of society." They are away inside "the respectabilities," playing for the benefit of a Throat Hospital, while Harry Bascom freezes and starves. They are heaping up funds to buy a statue of Edgar Poe, while Harry Bascom crawls into an old barn to die. They are enjoying

all the blessings of "good business," while they refuse to take the little trouble necessary to organize an Actors' Fund that would render all such terrible cases as Harry Bascom's absolutely impossible in the future.

"Who knows my business best? I do," says Manager Wallack. We presume that Manager Abbey would say the same thing, and yet a purdy person claimed to be doing Manager Abbey's business for him, and actually sued him for \$500 for doing it.

SUPERSTITIOUS persons notice that Mrs. Caroline Rickings-Bernard died on the 13th inst., after recently celebrating the thirtieth anniversary of her marriage by a dinner at which thirteen were at table.

#### Personal.



ROGERS.—Jno. R. Rogers jumped in here from Rochester, Wednesday, to get an actor and a dog for Minnie Palmer. While he was in our office a boy entered bearing a dispatch from Minnie at Rochester, which ran: "Don't you dare to come back without a bow-wow."

McCORMACK.—L. M. McCormack is dangerously ill with typhoid fever in Boston.

SCHWAB.—Fred Schwab went to the Bal Masque Monday night. He has worn himself in a (gin) sling ever since.

McCULLOUGH.—John McCullough's engagements in Philadelphia and Boston, were the largest of the season, his agent informs us.

LEONARD.—G. H. Leonard, who was fetched from England by John S. Clarke, has effected an engagement with Genevieve Ward.

BOXED.—Arthur Wallack, Mr. and Mrs. Sewall and Selina Dolaro viewed The Colonel from boxes at the Park, Monday night.

PRICE.—E. D. Price, John McCullough's agent, is writing a capital series of letters for the Chicago Tribune, on theatrical topics of interest.

HOYT.—Henry Hoyt's second scene in The Colonel is a most artistic interior. It was patterned, the painter tells us, after a French bon-bon box.

KEENE.—Rose Keene, of The Planter's Wife combination, is seriously ill, and Manager Tillotson was obliged to cancel several dates in consequence.

SQUELCHED.—We are glad to note that the vulgar theatrical feuilleton in the Judge has been discontinued, and that the capital paper is knocking spots out of Puck.

HAVELY.—It is currently reported in Toledo that J. H. Haverly contemplates building a theatre there after the plan of the Madison Square. We discredit the rumor.

HASTINGS.—Brooks and Dickson have especially engaged Alice Hastings to go to San Francisco and play Mary Blythe in The World. This strikes us as an admirable selection.

CAUTMAN.—Alexander Cautman is doing a really fair business. He had his whole company vaccinated the other day. In every instance it took, and the people nurse their left arms like babies.

ROCHELLE.—The Rochelle troupe disbanded in Indianapolis after playing one night. The company is stuck there for hotel bills, and the Australian manager, Fulton, has skipped to other climes.

MECH.—The Meech Brothers of Buffalo say that Fanny Davenport's engagement last week was the largest ever played in their theatre. This is a prosperous sign of these good theatrical times.

BLANCHETT.—Charles Blanchett asks us to contradict the report that he has had trouble with a Mr. Henderson of the Melleville company. Henderson published a denial of it himself in all the Chicago papers.

ST. MAUR.—Harry St. Maur, who was brought out here by Mme. Dolaro to play Des Prunelles in Divorçons, has been loaned for a time to Brooks and Dickson for Swigg in Mother-in-Law. He opened Monday night in Boston.

JARBEAU.—Vernon Jarbeau thrust her arm through the glass window of a coupe the other day and received a severe gash which will, it is feared, leave a bad scar. The cut is almost healed now, but Vernon wore her arm in a sling in Philadelphia, where she recently sang in Patience.

GUNTER.—Archie Gunter's comedy, A Dime Novel, will shortly be produced. The music, which Jesse Williams is writing, is in that admirable musician's best style.

ROSSI.—Rossi created a sensation Monday night, when he switched off of the Italian in the fourth act of Lear, and delivered the line, "Aye, every inch a king!" in very plain English.

MARDEN.—Fred Marsden is writing plays by the wholesale. He is very successful, and has more orders for new pieces on hand than anybody in the business. His drama for the Madison Square will probably follow Esmeralda.

MADDERN.—Minnie Maddern is going to star next season. Yes, and John Havlin is going to manage her, and have three specialty plays manufactured to suit her abilities. Well, Havlin will make Miss Maddern a success if anybody can.

MORRISON.—Lewis Morrison ran over to Boston last week to try on his Creon dress for (Edipus). He says the costumes are truly magnificent, the choruses grand, and the production generally one that is certain to score an artistic success at least.

TAMS.—Arthur Tams, stage manager of the Abbott company, was arrested in Louisville last Thursday for slapping the face of Louise Diebner, a chorus girl, who came late to rehearsal. The matter was compromised, which was a Tam shame.

CUMMINGS.—Minnie has leased the New Haven Opera House, and proposes to manage it in future on her own responsibility. She seems to be in earnest, and if she goes ahead in the right way we see no reason why she should not succeed.

HOT.—Many of our theatres are kept at a disagreeably high temperature, to the intense discomfort of visitors. The Park's thermometer registered 80° Monday evening. The Standard is another hot place. The engineers are too generous with their steam.

RICKABY.—John Rickaby is in town. He stated to a MIRROR reporter that the report of his separation from Gus Williams was groundless. Mr. Rickaby went to the Hot Springs in search of health, and his business relations with the German comedian continue just the same as ever.

SPAUDLING.—Manager Spaulding was so pleased with the big hit Only a Farmer's Daughter made last week in St. Louis, he immediately booked it for next season. Spaulding's New Olympic Theatre will probably be the handsomest amusement edifice in St. Louis, judging from the plans as now exhibited.

LEAVITT.—Last week M. B. Leavitt cleared \$5,000 profit from his shows. They are all playing to big business. The receipts of the Specialty troupe in San Francisco were over \$11,000. Leavitt has engaged the bird man and several of Hague's sweetest singers to join his companies next season.

SOTHERN.—Mrs. E. A. Sothern died Tuesday in England. She was a lady of no particular prominence, but there are those who think that her husband's course in leaving his fortune to his sister, Mrs. Cowan, instead of to his wife was a stain on the clear surface of the great comedian's life. However, it makes no difference now.

REED.—Roland Reed leaves The World company No. 2, to go out to California with the second troupe which opens at Haverly's Theatre in San Francisco. Russell Bassett is transferred to the place he leaves. Reed starts to-morrow night with Alice Hastings, Ellen Cummins, and several others who have been engaged to strengthen the cast. He will play Cheek in May at Hooley's, Chicago.

ABBOTT.—Emma Abbott, under Jimmy Morrisey's careful tutelage, learned to turn everything to advertising account. A pedal vaccination and its mishaps formed the subject of telegraphic specials to the Western papers last week. Out in that section, to quote the words of a noted dramatic writer of this city, "a thrilling extra is issued every time an actress ties her shoe string or an actor lights his cigar."

CHERIE.—Adelaide Cherie, whose handsome face appears upon our front page, has been accepted as a star with fervor by the public in St. Louis and elsewhere. She plays the leading part in Only a Farmer's Daughter. Miss Cherie's attractions are considerably enhanced from the fact that she has fallen heir to a cool half million by the death of a wealthy relation. Fortune, beauty and talent—what next?

CAMPBELL.—Policeman Trucks, of Bradford, Pa., recalls the time when Bartley Campbell, the clever American dramatist, tended flat boats, under his employment, at Cairo, Ill., for the munificent wages of \$2 a day. From a canal boat to the White House, and from a flat boat to the first rank of playwrights, are two instances of remarkable political and artistic advancement in the chronicles of this young country.

WALTON.—E. L. Walton writes us that he was engaged by F. G. and B. G. Berger to play the part of Judge Morrybone, in Bronson Howard's drama, Baron Rudolph, and he received summary notice of dismissal at Fort Wayne on Sunday, having played the part the preceding evening at the theatre in that city. Mr. Walton declined to accept the discharge and says he will hold the Bergers legally responsible for his salary for the remainder of the regular season, according to contract. He is now in this city.



## The Usher.



In Ushering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOST.

The spread of smallpox in the country has been greatly exaggerated by the press, and combinations have been unnecessarily frightened, in many cases canceling dates in good towns which are reported to be infected. This incipient panic has taken place principally in Pennsylvania, Ohio and the Western States, and the scared managers, a correspondent informs me, are bringing their companies to the East, where they visit small towns that are only able to support one or two performances a week, and thoroughly exhaust the natives by four and even five shows during the same space of time. The smallpox fright has been beneficial in one respect, however—the profession have very generally got vaccinated, and with the safeguard of this very necessary precaution they can defy the dangers of contagion which must of necessity be encountered by travelers, on all sides.

Attention was directed last week to the fact of Mr. Frederick Leslie's leaving the stage during Coquelicot's song, "Bob up Serenely," in Olivette, at the Fifth Avenue. Mr. Leslie has since called on me, and explained that he gave Mr. Frear (Coquelicot) the stage at the latter's express desire, and there was no intention of showing a brother artist discourtesy on his part. I didn't think Mr. Leslie deficient in those finer feelings which should be present in the true artist, and I am delighted to learn that I was quite mistaken in the instance noted last week. I have received a letter in this connection from Mr. Frear, which I am pleased to print:

NEW YORK, Jan. 14, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I notice in the last issue of your paper an article taking Mr. Frederick Leslie (our Duke) to task for leaving the stage during the singing of the song, "Bob up Serenely," by myself.

I wish to state that it was at my request that Mr. Leslie left the stage.

I will state further that Mr. Leslie willingly conceded the song to me, which rightly belonged to him, and does me another great favor by retiring from the stage during its singing, thus surrendering the entire scene and situation to me.

Please hasten to make this correction in your valuable paper, and by so doing you will confer a great favor on myself and correct an error which would otherwise do a genial gentleman, a thorough artist and a royal good fellow an injustice.

Respectfully yours,

FRED. H. FREAR,

"Coquelicot," Comley-Barton Opera Co.,  
Haverly's Fifth Avenue Theatre.

The treasurers of the Brooklyn Theatres are naturally exercised over the news that one of their number was recently caught selling clipped tickets. In justice to the innocent parties, so that they may not wrongly be suspected of such misconduct, I must state that the trouble took place at the Brooklyn Academy during Christmas. The amount of the check drawn by David Taylor to compromise matters with Comley and Barton was \$280 representing 60 per cent. of the full number of clipped tickets distributed.

The sad misfortune that befell Harry Bascom has awakened the sympathy of his many friends, especially in Boston. Mr. Bascom was a member of the Boston Museum company during the seasons of 1853-4-5-6, and was quite popular owing to his good looks, correct deportment and gentlemanly manner. For many years he was attached to the Walnut Street Theatre, Philadelphia, but returned to Boston in 1865, where he was a member of the Boston Theatre company for two seasons, joining Schuyler's Theatre in 1868. In 1856 Mr. Bascom married Mrs. George Skerrett, who was the leading lady at the Museum. The marriage was not a happy one, they being divorced shortly after. Mr. Bascom then married Miss Mary Russell, a sister of the late Benjamin Russell, a prominent lawyer of Boston and New York; this marriage resulted in a separation, and Miss Russell, as she is now called, is a member of the Boston Museum company. The late Louis Mestayer at his death left a widow and daughter, both of whom are invalids, and by a letter from Mrs. Mestayer, she states that she is in destitute circumstances and appeals for aid to those who are disposed to assist her in her great affliction.

Accidents are continually happening with "property" pistols. Occasionally a little

mistake is made in the matter of blank or other cartridges, and an actor, one of the orchestra or a man in the audience receives a bullet somewhere in his body, and nobody of course is to blame. Certainly, when firearms are used on the stage the greatest circumspection and care should be employed, not only by the property man who charges them, but by the actor whose business it is to fire them off. Accidents will happen now and then, and there is a delightful uncertainty present in the minds of the spectators, who are familiar with frequent accidental shootings, as to whether the shooter will make a target of himself or somebody else. During The Boro' scene in Lights o' London Fred. de Belleville has a struggle with Thorne for possession of a revolver; de Belleville wrests it from his opponent and fires several shots at him. Monday night the revolver hung fire, and Fred sort of felt down the barrel with his left hand to see what was the matter. The pistol solved the problem a moment later, and the handsome actor is more interesting than ever now with a wound the size of a silver dime in the palm of his hand, made by the hard felt wad of a pistol cartridge. Like glass, weapons, even sham ones in plays, must be handled with care.

A friend writes anent an article in last week's MIRROR regarding D. B.: "I don't wonder that you discredited the report that Boucicault has written two plays with unpronounceable names. The poor man has been badly reported. He has written The Omadhaun and Suil-a-Mor, the latter a new version of The O'Dowd, which excited such disapproval at the London Adelphi about a year ago. I have Boucicault's word for it that Suil-a-Mor will be produced during his present engagement at the Boston Museum." So my friend has fallen victim to the soft persuasion of Mishter Boucicault's honeyed tongue, and ingeniously points to the canny old fellow's promise as a reason for the speedy performance of his new play. Whist!

Monday night of last week James Hardie was sitting at dinner in a hotel at Columbus, Ohio, chatting with some ladies of his company. A stranger approached, and tapped him gently on the shoulder. "Excuse me for intruding," said he; "but I want a couple of good seats for your show to-night. Hardie inquired on what grounds the request was based. 'I am Senator Palmer of Cayuga County,'" smilingly responded the stranger. Of course the grave and reverend legislator didn't get the seats. But then, he shouldn't be singled out for blame. Our congressmen and senators have fallen into the habit of living at the expense of the country at large, and why shouldn't they want to be amused at the expense of the profession?

Commodore Tooker kindly sends me the cast of Odette. No doubt the Commodore means well; no doubt he thinks a nice little par in THE MIRROR would awaken some preliminary interest in the play; no doubt he imagined it would be printed; but—here's the rub—the audacity of the Commodore's little advertising scheme becomes mammoth in proportions, when the course of this paper towards Duff's Theatre is considered, together with the criminal responsibility of drawing people into the Rookery and the jaws of death by advertisements, whether free, like the one received from Commodore Tooker, or paid for, like the other that is excluded from our business columns.

A very pleasant event took place at the domicile of our talented artist, "Pencil," Monday night. About the hour when graveyards yawn—like everything else they're tired at that time, I presume—Pencil was awakened by a familiar whistle, a rush at his door, a sudden draught of wintry air, and thirty members of Hague's Minstrels, with their instruments in hand, appeared like an apparition before his downy couch. They staid until daybreak, singing English ballads in their own sweet fashion, playing "God Save the Queen" only as Englishmen in a foreign land can play it, and reviving memories of the days when "Pencil" was one of them, doing his clever sketches every night with lightning rapidity at St. James' Hall, Liverpool, and in the provinces. A good old British supper of roast beef, plum pudding and various other indigestible articles was devoured about 3 A. M., and healths were drunk and friendship pledged before the light of day dispersed the minstrel band to the music of "Auld Lang Syne."

The business manager of Eric Bayley's Comedy company, a very courteous gentleman, explains that The Colonel was not quite up to the provincial standard Monday night for several reasons, and that due allowance should be made on that account. In the first place, but one member of the combination—outside of Wallack—had played in New York, and the natural nervousness of a first appearance upon a critical metropolitan audience made 'em a trifle unsteady. Then Lester, although he had his part to study three months ago, together with a week's rehearsal for his own particular benefit, was very fluffly indeed, repeating himself, stammering now and then, and obliging Eric Bayley, who acted Mr. For-

rester for the first time, to follow him all over the stage and act as prompter. This complication of duties preyed upon Mr. Bayley to such an extent that it is not singular he was unable to do himself or his part complete justice. Now The Colonel goes smoothly, and its performance is doubly enjoyable to what it was Monday night.

Some actors are afflicted with "bad study." Wallack evidently is one of these. It is some time since he played a new part—nearly two years—and some allowance must be made for a memory that under such circumstances might become a little rusty. But when we consider that Mr. Wallack had ninety days to commit his part, and recall the vast experience that he has undergone as an actor, it is quite incomprehensible that he should appear before an audience otherwise than letter-perfect, and rely on a brother actor—a stranger to New York, which is Mr. Wallack's own particular stamping ground—to carry him through the words. I heard last week that he was very imperfect at rehearsal, but even then there was time to make ready. Is the veteran manager and actor failing, is he indifferent, or is he lazy? The public and his manager deserved better treatment, and so also did the company, who relied on cues that were not given, and were in other ways completely at the mercy of Mr. Wallack and his imperfect rendering of the lines of the principal part.

Rossi has a prompter who rushes up and down behind the scenes, anticipating every line in the play performed in a shrill falsetto voice. This is an Italian custom, and a very serious one it is, too, to the English company supporting the illustrious foreigner, for the jabber and din of this inevitable creature is confusing any annoying in the extreme. Salvini had one of them during his visit here. It is not for a moment supposable that these great artists are not up in their parts; far from it. The prompter is a traditional character, considered quite as necessary to the representation of a play as the man in the little box behind the footlights at the opera. In the latter case, he is of great use, because he keeps the chorus in trim, and materially assists the principals, but the crazy idea of a shouting repeater prefacing the set speeches of a play which are entirely familiar to the actor, is a queer relic of old-time nonsense that excites no other feeling than merriment in these days of stage progression.

## Samuel W. Piercy.

Now I may join thee, and my tears shall melt  
My sorrow to such joy as man ne'er felt,  
For God's great bounty has vouchsafed the boon.

And now we may renew our honeymoon.  
No pain so great, no fell disease so dire,  
But that they made this frame a holy pyre,  
And rising on its incense I ascend  
To where our souls in harmony shall blend.  
My prayers are wings, and bear me up to thee

To live forever through eternity:  
Leaving on earth one look, one little voice,  
To show the world how angels can rejoice.  
The touch of Nature that had made us kin—  
Her life shall rise superior to sin;  
Her lot shall be existence without pain,  
And thou and I shall live, in her, again.  
We leave her as a legacy awhile,  
That earth may still retain thy heavenly smile,  
Thy goodness, virtue, all that made thee dear.

—BARTON HILL.

JANUARY 9, 1882.

## Kellogg and Lehnen.

(SPECIAL DESPATCH TO THE MIRROR.)

Syracuse, January 17, 1882.

Clara Louise Kellogg and company were advertised to appear here to-night in the usual concert. A large sale of advance seats was made, and a large house was anticipated. About four o'clock word was sent by the Kellogg management to Manager Lehnen, of Syracuse, that the cantatrice was not to sing at the evening performance, and that her place was to be filled by a Miss Emma Howard. Manager Lehnen refused to accept the compromise, and consulted a lawyer, who advised him to attach the baggage of the Kellogg combination. This was immediately done, and up to the present writing (8.50 P. M.) the Opera House doors have not been opened. The probabilities are that no performance will be given. It is stated by the Kellogg management that the lady is suffering from a severe cold and from a recent vaccination which precludes the possibility of her appearing. She was too ill to appear in Rochester last night.

It is claimed by Manager Lehnen that the contract he holds is as follows:  
"Eighty per cent. of the gross receipts, providing Miss Kellogg appears at the performance." As she can not appear, he claims that the contract is vitiated. The company was under two weeks' contract with Manager Lehnen. Of course this will end the contract, and the company will be thrown out of their route for some time.

How the matter will finally end is a conundrum.

## Telegraphic News.

CINCINNATI, O., Jan. 17.

EDITOR NEW YORK MIRROR:

Standing-room only to School for Scandal to-night. How is that for high?  
E. H. PRICE.

ST. LOUIS, Mo., Jan. 17.

EDITOR NEW YORK MIRROR:

Professor opened here at Pope's Theatre to-night to eight hundred dollars. Raging snowstorm; electric audience; numerous recalls; Gillette cheered, week's advance sale largest numerically know here; half-page advertisements in all the dailies.  
CHARLES McGEACHY.

## Publisher's Notices.

1. At the request of many professionals, who have complained that, while traveling, they often arrive at small towns too late to buy THE MIRROR, we have arranged to receive subscriptions for one, two, three, or any number of months, the paper to be mailed in accordance with a route furnished us by the subscriber. These will be called Route Subscriptions. Please mark them so, and send us with the route, cash or money order at the rate of forty cents per month, which will include postage.

2. We are frequently applied to by subscribers for back numbers of THE MIRROR, to complete files. In order to oblige those who wish to keep full files of THE MIRROR, we have arranged to have a limited number of volumes plainly but solidly bound, and will furnish them to subscribers at \$3.50 per volume of six months, to any address. Orders for the volumes will be filled as fast as possible, and each order will be numbered and filed as soon as received. The price must accompany each order.

## Professional Doings.

—Rose Coghlan will remain another year at Wallack's. So saith rumor.

—The Kralfys wanted an actress badly to play Nadia in Albany Saturday night.

—A young English actress named Claire Scott has finished a tour of the South, and is now at liberty.

—Haverly's coming is feared by the Philadelphia managers. There is money in the Chestnut, well conducted.

Fred Leslie and John Howson visited the French ball together. The result is not told in the chronicles of the week.

—Minnie Cummings scored one in her suit against a dressmaker and policeman for false imprisonment Tuesday.

—Joe Jefferson is down South near Iberia Louisiana, at his residence on Orange Island. He will remain there until Spring.

—Only a Farmer's Daughter company opened in St. Louis 9th, at the Olympic Theatre, to over \$900. Adelaide Cherie, the star of the troupe, made a positive hit.

—Louis Waldman, manager of the Mulberry Street Theatre, Newark, N. J., was married to Emma Hoffmann on the 15th inst., at the residence of the latter, in this city.

—H. J. Surridge, at one time connected with Kelly and Leon's Minstrels and a well known performer himself, has assumed charge of the management of Leavitt's Gigantean Minstrels.

—John S. Clarke's theatre will probably be completed by next October. He will perhaps rent the South Broad for offices, as he has an opportunity to use it properly for this purpose.

—Mark Twain drew his character of Colonel Sellers from Julien F. Scott, a Tennesseean. He was drowned while attempting to ford the Emory River, near his home in Scott County, Tenn., last week.

—Grace Cartland is doing very well under management of Tillotson and Fell. She has signed for next season with the same gentlemen, who can make her a success if she has the material for it in her.

—Dr. Maynard is giving a splendid course of lectures upon subjects of travel at Chickering Hall. His language is scholarly but entertaining, his delivery capital, and his remarks of a character that command attention and admiration.

—The Boston Police Commissioners have issued an order to theatrical managers, worded as follows: "Each place of amusement shall at all times be supplied with such stand pipes, sprinklers, hose, fire-buckets, axes, chemical extinguishers, and also such skylights as may be approved by the Board of Fire Commissioners. Each place of amusement, when required by the Board of Police Commissioners, shall employ at least one trained fireman, who shall be approved by them, to take charge of all the appliances for the extinguishment of fires. He shall see that they are kept in perfect order, and shall remain on the stage during each performance. He shall, prior to each performance, examine all means of exit, and see that they are in good order. The Fire Commissioners, the Chief Engineer of the Fire Department, and the Assistant Engineer having charge of the district in which any place of amusement is situated shall have the right at any time to inspect the same. Whenever an alarm of fire shall be sounded from a fire-alarm box in any place of amusement, the officer at the time in command of the Police division in which such place is situated, and the officer in command of the nearest Police division shall immediately send their available man thereto." Very pretty, indeed.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.  
LOVE'S LABOR'S LOST.

MINNIE CUMMINGS AND HER "INCOMPETENTS."  
NEW HAVEN, Jan. 17, 1882.

EDITOR NEW YORK MIRROR:

An article appeared in your last issue in which you state that Miss Minnie Cummings, the lessee of the New Haven Opera House, "dismissed her actors, refusing to pay them the salaries the contracts called for." You do the lady injustice. Miss Cummings has not only paid every actor in full, having their receipts, but she has overpaid two of the discharged ones to the extent of some \$35. No doubt you will be visited by several of the "incompetents," who will paint a one-sided picture of Miss Cummings' "injustice." With propriety you might hear the other side. In the lady's contracts with her people, she uses her own printed forms, in which "incompetency" is one of the conditions of discharge. On opening the theatre a few weeks since her company was found to be, with a few exceptions, simply vile. The press and public denounced them, and during the week they were subjects of supreme ridicule. Three or four of these people were engaged by John N. Near, her partner, on foreign contracts, in which "incompetency" was not mentioned, but on the contrary they were to have the usual "two weeks' notice." These engagements were made in this manner unknown to Miss Cummings, and in violation of the co-partnership papers, which state that all contracts made by one partner must be signed by both, which was not the case in the present instance. Mr. Near alone signing them. At the end of the first week five of the people were discharged for sheer incompetency, and received their salaries after the performance. They claimed the two weeks' notice, which Miss Cummings justly refused to give. They then entered suits against her, totally ignoring her partner (the man who made the contract with them) on account of his financial irresponsibility, but because she was the moneyed partner; and vague whispers state that he was instrumental in urging them to proceed against her—a disagreement having taken place between the two parties on account of his violation of the agreement between them in the matter of meeting deficits. This is the correct version of the affair, though you may receive other highly-colored ones.

The New Haven Opera House was closed last week, and a dissolution of co-partnership occurred, pending which Mr. Near has used his prestige in advancing his claims for a new lease, but the owner of the building refused to entertain his proposition, and has accepted Miss Cummings' offer, which gives her possession for five years.

In conclusion, I would state that Miss Cummings has not only paid all legitimate claims against the theatre, but has liquidated voluntarily those incurred by Mr. Near. She will therefore reopen in a few days with a better stock company, and not owing a dollar, and with the good will and favor of the New Haven people, from whom she has received many evidences of sympathy and regard for her indefatigability and determination not to be imposed upon by "dramatic tramps."

Respectfully yours,

H. F. TAYLOR.

MR. DEPOSEE'S SIDE OF THE CASE.

NEW YORK, Dec. 17, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—So much nonsense based upon the grotesque stories circulated by the so-called business manager of Mr. McCaull has been written on the attachment of the costumes of The Snake Charmer by Madame Dolore, that I deem it my duty to answer. Sam Gran says the whole of the proceeding was a "put up job" between Madame Dolore and myself. The motives of his belief are the following:

First, Mr. McCaull has loaned me \$750. I answer, firstly, that at least half of this sum was mine, as it came from the box-office in Brooklyn; secondly, the conditions of the loan were so unscrupulous that my best interest was to refund the money at the proper date; thirdly, I had no idea at that time that Madame Dolore would claim anything from me, and still less refuse to perform and seize my costumes.

Second, I did not go to the Bijou Opera House on the following Saturday.

What would have been the use of it? I would not pay Madame Dolore, and Mr. McCaull knew by her letter where to find her attorney, if he had the wish, and especially the means, to settle with her.

Third, I refused to sign any paper. This must have been more than unpleasant for McCaull's buffoon, who declared himself "ready to swear to anything," and swore, in fact, to an affidavit that I was a resident of the State, when he fully knew it to be false, and had been warned not to perjure himself in the matter.

To sum up, allow me to say, Mr. Editor that McCaull has no reason to be so hard on me, as he has not himself fulfilled his obligations towards me; namely: the payment to me of half the price of The Mascotte costumes, and one-third of The Snake Charmer. He took advantage of circumstance to get a chance of going on the road alone.

This is the whole story in a nutshell. Having lost already so much money with him, it would have been better for me, as a "put up job," to stop six weeks ago, after having duly protected my property, the value of which represented then not less than \$3,500, not attached for a paltry sum. Hoping you will give the same space to the defence as you gave to the attack, I am, dear sir,

Very respectfully yours,

A. J. DEPOSEE,

233 West Twenty-second street.

P. S.—As to the statement of Gran that McCaull lost \$2,000 in Brooklyn, it will not be amiss to say that \$335 made there by the company are still in his hands, together with \$350 he made by Corinne, so I do not see how he who kept the money and did not pay the company, may have lost a cent.

—It is reported that Sims has lost his eyesight. He keeps the *Raffles* booming along pretty well, however, for a man whose visual organs are useless.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

The Adelphi (Joseph Lang, manager): Last week "standing room only" was the order almost every evening, and if the attractions offered this week are half appreciated the capacity of the house will be tested to the utmost. The farce-comedy written by Mr. Marble, entitled *Furnished Rooms*, will be presented, and the list of the excellent people cast in it is guarantee sufficient of its successful presentation. Rice's company in Gilbert and Sullivan's opera of *Patience* gave one performance Monday. The house was packed.

ELMIRA.  
Academy of Music (S. T. Reynolds, proprietor and manager): Robinson's Humpty Dumpty gave very poor performance to very poor audience 14th.

Opera House (W. E. Bardwell, manager): Genevieve Ward, in *Forget Me Not*, will appear 20th.

HORNELLVILLE.  
Opera House (S. E. Shattuck, manager): J. K. Tillotson's *Planter's Wife* company, No. 2, with Henrietta Vaders, gave fair satisfaction 10th. Joseph H. Keene's *Rip Van Winkle* company 12th to moderate attendance. Robinson's H. D. company gave satisfaction to a crowded house 13th. Hyde and Behman's Comedy company are billed for 18th, with Somerby's gill entertainment remainder of week. Heywood's Mastodons 23d.

Item: The *Plautus' Wife* company were vaccinated 10th.

ITACA.  
Wilgus Opera House (H. L. Wilgus, manager): Ford's English Opera company in *Olivette* 9th to a large house. Madeline Lucette does not fill the place of Blanche Caspman. The chorus was very fine. Helen Blythe in *Pique* 10th to a fair house. Helen Coleman in *Widow Bedott* 11th to a small house. Booked: Emelie Melville Opera company in *Patience* 16th.

JAMESTOWN.  
Allen's Opera House (A. E. Allen, manager): Robinson's H. D. company gave a very poor performance 12th to a crowded house. Charles Gayler's *Connie Soogah* company 13th and 14th, to fair audiences. Booked: Anthony-Elis Aggregation 20th; Deacon Crankett 24th; Our Goblins 28th; Barney McAuley 31st.

OSWEGO.  
Academy of Music (W. B. Phelps, manager): Hyde and Behman's Muldoon's *Picnic* company drew a good house, 10th, and Mitchell's *Pleasure Party* in *Our Goblins*, 12th, delighted a fair house.

ONEIDA.  
Devereux Opera House (H. Devereux and M. Carana, managers): Helen Coleman in *Widow Bedott* 14th to good house; entertainment very fair.

Oneida Opera House (Captain Remick, manager): Henrietta Vaders in *The Planter's Wife* 16th. There was a great demand for seats.

RICHBURG.  
Baum's Opera House (Louis F. Baum, manager): Langdon and Allison closed a week of good business 14th. Their play of *Saved* is much better than *Swift and Sure*, which has no plot or anything else to recommend it. Booked: Mitchell's *Pleasure Party* in *Our Goblins* 21st; *A Gay Time* at Whipple's (William Gill's new extravaganza) 23d; Helen Coleman in *Widow Bedott* 24th; Deacon Crankett 26th.

ROCHESTER.  
Corinthian Academy of Music (Arthur Leuthoford, manager): Frank Frayne, to good business 9th and 10th. Mitchell's *Pleasure Party* 13th and 14th to fine houses. Artistically the engagement was not a success. Coming: Clara Louise Kellogg 16th; The *Planter's Wife* company 19th, three nights.

Grand Opera House (Jos. Gobay, manager): The Emelie Melville Opera company in *The Chimes of Normandy* (matinee) 14th, and *Patience* in the evening, to large audiences. The company both sang and acted in such a manner as to create an unquestionably pleasant impression. Miss Melville is an exceedingly sprightly and captivating artist, possessing a voice of good quality, which she handles with considerable skill. She manifested unusual dramatic talent and a strong dash of original humor. The general work of the company was highly commendable, and gave evident satisfaction to their audiences. Booked: John R. Rogers Comedy company, 16th, three nights; Anna Dickinson, 19th, three nights.

STEARSON.  
Grand Opera House (P. H. Lehnen, manager): Hyde and Behman's Muldoon's *Picnic Party* gave good show to large business 11th. Stanhope's company in *Pique* in a pleasing manner to good business 12th. Miss Blythe was called before the curtain several times. Frank I. Frayne in the drama, *Marco*, 13th and 14th with matinee to good business.

Item: The scenery with which the Grand is being brightened is stated by those who know to be unusually good.

TELEY.  
Griswold Opera House (S. M. Hickey, manager): B. W. P. and W. S. Minstrels came 7th to large audience. Kate Claxton was largely patronized 10th, 11th and 12th. Rice's *Surprise Party* 13th and 14th to fair attendance. Booked: Harry Miner's *Frank Frayne* combination 16th and 17th; Haverly's Mastodons 18th.

Rand's Opera House (Preston and Powers, managers): Helen Blythe appeared 13th and 14th in *Pique* and *Camille*. The Tourists come 20th and 27th.

UTICA.  
Utica Opera House (Theo. L. Yates, manager): Mitchell's *Surprise Party* in *Our Goblins*, or *Fun on the Rhine* 10th to a large audience, which was more than repaid by the splendid performance. Boston English Opera company in *The Mascotte* 11th to a large and cultured audience; company weak. Henrietta Vaders in *The Planter's Wife* 13th to a light house; company good. Boston Juvenile Opera company in *The Chimes of Normandy* 14th to large audiences.

OHIO.  
BELLEFONTAINE.  
Grand Opera House (Opera House Co., managers): The New England Opera company came 12th giving *The Mascotte* for the first time here to a small audience. Booked: Gus Williams 16th; Banker's Daughter 25th; Hyers' Sisters Feb. 3.

CANTON.  
Opera House (Louis Schaefer, proprietor): Aldrich and Parsloe 6th to excellent business. Carreno Donaldi Concert concert company to fair business (no date given). Madison Square Hazel Kirke 12th to immense

business, "standing room only" being put out at 7:30, and people were turned away.

CLEVELAND.  
Euclid Opera House (L. G. Hanna, manager): Jolly old Deacon Crankett proved a very successful attraction last week, the audiences increasing slightly with each performance. It is easy to fall in love with such a big souled, warm-hearted fellow as the Deacon, and it would be hard to find a more fitting interpreter of that pleasant individual than Mr. Magnin. E. J. Buckley is manly and earnest as Egbert Gray. Hart Conway a dismal Joe Thatcher, and Harry Eyttinge portrays a New York capitalist under full pressure. Miss Young's Eleanor is nicely done. Annie Ware presents a typical Yankee housewife, and Blanche Vaughn plays a soubrette part a la Lotta. The piece was handsomely set. Baird's Mammoth Minstrels under management of M. E. Gaul 16th, 17th and 18th; Prof. Hermann 19th, 20th and 21st; John McCullough 23d, week.

Academy of Music (John A. Ellsler, manager): De Wolf Hopper's 100 Wives combination delighted large houses last week. The play contains an exciting mixture of Mormons, Gentiles, miners, Danites, Chinamen, wronged women and children, whose thrilling adventures make the gallery gods yell. The company is an excellent one, from handsome Hopper down to little Vivia Ogden. Joe Murphy this week in *Kerry Gow* and Shaun Rhue; Minnie Palmer 23d.

Items: The big advance sale indicates a successful Litta concert 18th.—J. M. Hill and his new star, Margaret Mather, were in town last week, and the latter gave an exhibition of her powers before a small company of journalists and professionals Thursday afternoon at the Weddell House parlors. She recited the balcony and potpourri scenes in *Romeo and Juliet* and the curse scene from *Leah* with thrilling effect. Miss Mather went directly from here to Boston, where she gives but one more reading previous to her first public appearance at McVicker's Theatre, Chicago, Aug. 28.—A number of local concerts and lecture courses are at present dividing public attention.—A leading newsdealer reports continued calls for *THE CHRISTMAS MIRROR*.—It is now pretty clearly understood that the old Academy will be torn down next Spring to make room for a new and handsome successor. Mr. Ellsler will continue the management.—Mr. E. J. Buckley has been engaged to do leading business with Miss Mather next season.—Dime shows are steadily gaining favor, and Tom Thumb's reception have crowded Case Hall for the past two weeks.—Cleveland has been happily exempt, up to the present time, from the visitation of Uncle Tommers and Widow Bedott parties. Now, don't all come at once!—A Gough lecture is "on" for Thursday night at Case Hall, and Prof. Cromwell's Art Illustrations may be seen at the same place four nights of the present week.—Almost without exception, the supporting companies seen here this season have been uniformly good. Where are all the bad actors?

COLUMBUS.  
Grand Opera House (Col. Theodore Morris, manager): The Holy-Hardie combination played *A Child of the State* 9th and 10th, and *Diplomacy* 10th to very enthusiastic audiences. Rose Keene in *Planter's Wife* 11th and 12th. Hazel Kirke with Effie Ellsler and C. W. Coudock in the cast to crowded houses 13th and 14th. This week Rice's Opera company 19th and 20th, and Hyde and Behman's Muldoon's *Blunders* company 21st.

Comstock's Opera House (F. A. Comstock, manager): Haverly's Opera company did *Patience* in good style to big house 11th and 12th. Pinafore in poor style to poor house 13th. Harrison's Photos did a much lighter business than they deserved 13th and 14th. This week Leavitt's Minstrels 17th and Gus Williams 19th.

Items: Judge A. W. Tourgee will deliver his lecture entitled *Give Us a Rest* at Comstock's 16th.—The Grand will be closed the first part of this week to allow the workmen to finish the decorations.—Mart W. Hanley intends going to Europe in June in search of novelties for next season.—The Curtis Press Club will give entertainments at the Grand February 17 and 18.

DAYTON.  
Music Hall (Chas. D. Mead, manager): Harrison's Photos gave a fine entertainment to a fair house 10th. Gus Williams in his new play *Wanted*, a Carpenter, came 12th and did a good business. New England Opera company came 14th to fair business. Gebhart's Hall (L. H. Reist, manager): Prof. Carpenter in mesmeric entertainment every evening and Wednesday and Saturday matinees to good houses. He remains one week longer and then goes to St. Louis.

Memorial Hall (J. H. Chapman, manager): The Paine Brocolini Opera company gave Fanette 10th to large house. Booked: Haverly's Strategists Feb. 2.

Items: Theodore Comstock of Columbus was in the city on the 12th to arrange dates with Gus Williams.—Roland Rex joins the New England Opera company here as do Messrs. Wonder, Cook, Latin and Braun.—Wolf Bros., the old reliable billposters, bought the boards of Mr. Freeman on the 11th, and are now the only posters in the city.

FINDLAY.  
Davis Opera House: Spiller's Rooms for Rent 11th to full house. It is rumored that Mr. Seaver, manager, contemplates a matrimonial deal in a few days, with whom deponent saith not. Booked: Hyer Sisters 21st; Dr. J. B. Vincent under auspices of Library Association 24th; Collier's Banker's Daughter, No. 2, 28th.

MT. VERNON.  
Kirk Opera House (L. G. Hunt, manager): Miner Rooney company came 9th to one of the best houses of the season, and gave a great show, and one that pleased everybody. Charles A. Davis was here Monday last, making arrangements for the appearance of Hazel Kirke company, No. 3, from the Madison Square Theatre. They will appear here Feb. 1. Gus Williams comes 26th, under management of F. A. Comstock, of Comstock's Opera House, Columbus, Ohio. Helen Coleman in *Widow Bedott* Feb. 7. 100 Wives later.

NEWARK.  
Opera House (J. H. Miller, manager): J. K. Tillotson's *Planter's Wife* 9th, to fair business. Miner-Rooney combination 10th, to crowded house; performance excellent. J. H. Haverly's *Patience* Opera company 14th, to "standing room only"; audience well pleased.

PORTSMOUTH.  
Duprez Minstrels will draw a crowded house 19th.

Items: The press speak in the highest terms of the handsome holiday MIRROR.—Lancaster, O., is erecting a new opera house by subscription.

SANDUSKY.  
Bumiller's Opera House (William Stoffie,

manager): Emelie Melville Opera company in *Patience* to a large and enthusiastic audience 12th.—Nat Goodwin extensively billed for 17th. Deacon Crankett 19th.

TOLEDO.  
Wheeler's Opera House (C. J. Whitney, manager): Mr. and Mrs. George S. Knight in *Baron Rudolph* 12th to a large audience. Anthony, Ellis and Hathaway combination gave Humpty Dumpty 13th and 14th to light business. Billed: Sol Smith Russell 16th; Plunk and Wife 17th and 18th; My Geraldine 20th and 21st.

URBANA.  
Bennett's Opera House (P. R. Bennett, Jr., manager): New England Opera company in *The Mascotte* to fair house 13th. Booked: Haverly's *Widow Bedott* 17th; Strategists, 31st.

## PENNSYLVANIA.

BRADFORD.  
Wagner Opera House (Wagner and Reis, proprietors): The Connie Soogah, with Con Murphy as the star, was produced 9th and 10th to medium business. Oliver Doud Byron in *Across the Continent* drew packed house 11th.

Gem Theatre (M. J. Cain, proprietor): Business continues good, the management giving an excellent show.

Items: New seats have been placed in the dress circle of the Opera House.—Paul Arthur, agent for Mitchell's *Pleasure Party*, was in the city last week.

COLUMBIA.  
Opera House (J. H. Yeamer, manager): Hyde and Behman's Star Specialty company 10th; the best variety entertainment of the year, to a full house. Barney McAuley in *A Messenger* from Jarvis Section, 12th, to good business. F. B. Warde in *Virginius*, 17th.

EASTON.  
Opera House (W. M. Shultz, manager): Barney McAuley as Uncle Dan! drew a capital house 10th; Ford's Comedy company in *The Mascotte* 13th to fair business. Coming: Robinson's Humpty Dumpty 19th; Buffalo Bill 23d.

ERIE.  
Park Opera House (Wm. J. Sell, manager): Robinson's Humpty Dumpty 10th; poor show to good business. Kellogg Concert company 11th to excellent business. Con T. Murphy in *Connie Soogah* 12th to fair patronage; week ending with Melville Opera company in *Baccaccio* 13th to standing room only. This company is the best and most complete that has visited us. They return later in the season. Booked: One Hundred Wives combination 16th and 17th; Genevieve Ward in *Forget Me Not* 21st; Anna Dickinson in *Hamlet* 23d.

HARRISBURG.  
Opera House (H. J. Steel, manager): Edwin Booth as *Iago* 10th to crowded house. Booked: O. D. Byron combination 18th; Genevieve Ward 19th; Skiff's *California Minstrels* 21st.

HONESDALE.  
Liberty Hall (E. P. Chambers, manager): Booked: Abbey's U. T. company, Feb. 6. Items: *THE MIRROR* is to be found on sale at Chambers' news office each week.—Honesdale has been slightly by good companies for the past month. The town is show hungry, and some good company could strike it rich by coming.

LANCASTER.  
Fulton Opera House (B. Yecker, proprietor): Hyde and Behman's Specialty company played to good business 9th. The Ringgold Band, of Reading, one of the best bands in the State, gave a concert, 11th, to fair business; J. M. Stephens, elocutionist, assisted. Barney McAuley played 14th, to a crowded house; the support was strong throughout, and the audience pleased.

MEADVILLE.  
Opera House (H. M. Richmond, manager): Gayler's *Connie Soogah* company comes 18th. Mitchell's *Pleasure Party* 25th. Helen Coleman's *Widow Bedott* 27th. Barney McAuley Feb. 3.

Item: A letter remains in this post-office for A. Z. Chipman.

NORRISTOWN.  
Norristown Music Hall (Charles Holmes, manager): Hyde and Behman's Variety company, 12th, to crowded house. John E. Owens in *Solon Shingle*, 13th, to poor but well pleased audience.

Item: George Wood, of Wood's Museum, of Philadelphia, has leased Norristown Music Hall for a term of five years. He intends to put in new scenery next Summer, and to refit the building in general, and next Fall to have a grand opening. The lease takes effect Feb. 1.

## PITTSBURG.

Library Hall (Fred. A. Parke, manager): Clara Louise Kellogg occupied the house 9th and 10th and drew large audiences. Edwin Booth followed for balance of the week to immense houses. Bart n. Hill replaced the late Mr. Piercy. New York prices were adopted for both the above engagements. Hill's Deacon Crankett company the present week, followed by the Jolly Bachelor Opera company.

Opera House (John A. Ellsler, manager): During the past week M. B. Curtis in *Sam'l* of Posen. Business was quite large during the entire week. The Hanlon Lees open 16th for the week, followed 23d by Leavitt's Minstrels.

Williams' Academy (H. W. Williams, manager): Leavitt's Rents-Santley Novelty company played to very large business last week. The Miner-Rooney company occupy the house for week commencing 16th.

Museum (Harris and Kohl, managers): Business still continues large at this house, and the show is proportionately good.

Items: Manager Kohl of the Museum returned home from the East 14th.—Anna E. Brosi, the prima donna who has been lying quite ill at Steubenville, O., is convalescing. Miss Brosi, who is a native of this city, spent seven years in Germany pursuing her musical studies. She made her debut at the Royal Theatre, Vienna, where she met with flattering success during the entire season. The following three years she starred through Germany, Russia, Austria and Italy.

## SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbot manager): B. McAuley and company played to a crowded audience, 11th; Uncle Dan! has always been welcomed here.

SCRANTON.  
Academy of Music (C. H. Lindsay, manager): Skiff's *California Minstrels* 10th to a light house; good performance. Ford's English Opera company 11th in *Mascotte*, and 12th in *Billee Taylor*.

## SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Helen Coleman in *Widow Bedott* 10th to fair house; Skiff's *California Minstrels* 13th to good house. Best minstrel performance seen here in years.

## RHODE ISLAND.

NEWPORT.  
Bull's Opera House (Henry Bull, manager): Snelbaker's Majestic combination gave an excellent show 9th to a crowded house. The only objectionable feature was there was no orchestra, except one violin and a bad piano player of Newport. Rev. E. C. Bolles gave a very interesting lecture 13th to a good house.

FAWUCKET.  
Music Hall (S. F. Flak, manager): Snelbaker's Majestics, 12th, giving a very ordinary show to light business.

PROVIDENCE.  
Opera House (George Hackett, manager): The Boston Theatre company in Michel Strogoff, occupied this house the entire week, playing to immense business. Florinel, with Julia A. Hunt, will appear the first three nights this week, to be followed by Charles Postelle as Mrs. Partington. Next week, 23d, 24th and 25th, Thomas W. Keene; Hazel Kirke to follow, and then Tony Denier's Humpty Dumpty, all in same week.

Low's Opera House (William H. Low, manager): Snelbaker's Majestics gave a good variety show one night of last week. Booked: J. K. Emmett, 20th and 21st; Forepaugh's Humpty Dumpty, 23d, 24th and 25th.

Theatre Comique (Hopkins and Morrow, managers): E. D. Davies, ventriloquist, is among the new faces at this house this week. All Fools Day is the afterpiece.

Items: John Ince joined the Providence lodge of Elks at their meeting, 15th.—The committee appointed to examine the safety of places of amusement in this city, report Music Hall unsafe.

WOONSOCKET.  
Music Hall (S. S. Jamison, manager): Madison Square company, No. 3, in Hazel Kirke 11th to fair business. Boston Theatre company in Michel Strogoff 16th to a crowded house. Jane Combs booked for 7th failed to appear. Charles Postelle plays Mrs. Partington 18th.

## SOUTH CAROLINA.

CHARLESTON.  
Owens' Academy of Music (John M. Barron, manager): Genevieve Ward in *Forget Me Not* 9th and 10th; first night to crowded house, falling off the second. Vokes Family 11th and 12th to big business; Annie Pixley in *M'liss* 13th and 14th to crowded houses. Coming: Nick Roberts 20th and 21st; Troubadours 23d, 24th and 25th; Raymond 26th, 27th and 28th; Robson and Crane 30th and 31st.

COLUMBIA.  
Opera House (Eugene Cramer, manager): Genevieve Ward in *Forget Me Not* 11th to a fair house. Annie Pixley in *M'liss* 12th to a packed house. Billed: Nick Roberts 19th.

## TENNESSEE.

CHATTANOOGA.  
James' Hall (Stoops Brothers, managers): Nick Roberts' H. D. company 9th to crowded house. Hyde and Behman's Comedy company 12th to good business notwithstanding bad weather.

MEMPHIS.  
Leubrie's Theatre (Jos. Brooks, manager): Bartley Campbell's *Galley Slave* combination for three nights, commencing 9th. This is their second appearance here and the company is about the same as last season; business unsatisfactory. The theatre was closed for three nights on account of Mlle. Rhea's break with Sargent, she being booked for these nights. Booked—Collier's Banker's Daughter 16th, three nights. Edwin Booth in *Richelieu* 19th, *Fool's Revenge* 20th, and at the matinee 21st, Hamlet.

Item: The sale of seats for the Booth season commenced 13th, and created a great excitement. By night nearly all seats for three performances had been disposed of.

NASHVILLE.  
Masonic Theatre (J. O. Milson, manager): Joseph Murphy, supported a good company, 9th, 10th, 11th and matinee to large houses, and gave a good show.

## TEXAS.

GALVESTON.  
Tremont Opera House (L. E. Spencer, manager): Strakosch Grand Italian Opera 13th and 14th; Hazel Kirke 16th 17th and 18th; Edwin Booth 24th, 25th 26th, 27th and 28th; Galley Slave 30th, 31st and Feb. 1. Seats selling fast for Booth.

HOUSTON.  
Gray's Opera House (S. S. Ashe, manager): January 5th, 6th and 7th Rice's Evangeline company played to poor houses. Performance superior. Hazel Kirke booked 13th and 14th.

Item: The receipts for the Barrett performances in Houston were \$2,259, and in Galveston \$2,280.25. He was so well pleased with his reception in Texas that he has put in about three weeks for next season.

## VIRGINIA.

DANVILLE.  
Opera House (Cattlin and Ficklin, managers): Frederick Warde came 13th and 14th and matinee in *Virginius*, *Romeo and Juliet* and *Merchant of Venice* to fair business and gave better satisfaction than any company this season.

NORFOLK.  
VanWyck's Academy (H. D. VanWyck, manager): 9th and 10th Fred. Warde in *Virginius* and *Richelieu* to fair business; 11th Pauline Markham in *Two Orphans* to large audience; 12th Lawrence Barrett in *Richelieu* to good business; 13th and 14th Genevieve Ward in *Forget Me Not*. Broker: Robson and Crane 23d, 24th and 25th; Raymond 31st and Feb. 1.

PETERSBURG.  
Academy of Music (John B. Ege, manager): Pauline Markham in *Two Orphans* 9th to good business; show very poor. Fred Warde in *Virginius* 11th to fair business. Professor J. M. Macallister, the wizard, comes 16th for six nights and matinee.

Item: The handsome lithographic portrait of Margaret Mather, given with the Christmas MIRROR, encased in a beautiful frame, adorns the show window of Pugh, the newsdealer on Sycamore street.

## RICHMOND.

Theatre (W. T. Powell, manager): Annie Pixley in *M'liss* 9th to good business. Pauline Markham, supported by a weak company, in *The Two Orphans* 10th to a packed house. Lawrence Barrett in *Hamlet*, *Richelieu* and *Julius Caesar* 13th and 14th to large audiences.

## WISCONSIN.

BELOIT.  
Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Milton Nobles Phoenix 7th to good house; Haverly's *Widow Bedott* 10th to splendid business. Coming: Hasenwinkle Ideals 18th and 19th in the Hunchback and A Celebrated Case; Clement Con-

cert company 28th; Litta Concert company 29th; John B. Gough 31st.

RACINE.  
Opera House (McFarlane and Rusco, managers): Milton Nobles 7th, *The Phoenix*, and the large audience present mutually satisfied. Brooks and Dickson's *World* 14th, to the largest audience of the season.

JANESVILLE.  
Myer's Opera House (C. E. Moseley, manager): Haverly's *Widow Bedott* company appeared before a large audience 7th, and gave such universal satisfaction that an effort is being made to induce them to return at an early date.

Items: The larger portion of the Burr-Robbins Circus and Menagerie was sold on Tuesday to John S. Short and O. P. Myers of Chicago. Manager William A. Hayden, in company with other parties, had been here negotiating for the purchase of the property, but failed to make satisfactory terms.—Mr. Robbins is undecided whether he will continue in the show business next season, as his health is quite poor, and he thinks of taking a trip to Europe.

MADISON.  
Opera House (George Burroughs, proprietor): Haverly's *Widow Bedott* party appeared at Hooley's 9th to a fair house. The company gave the best of satisfaction. Harry Deakin, with his Lilliputian Comic Opera company, came 11th to a good matinee in the afternoon and fair house at night. The company gave the best of satisfaction. Bartley Campbell's My Geraldine booked for 16th failed to come, and no reason why.

MILWAUKEE.  
Grand Opera House (J. Nunnemacher, manager): Haverly's European Mastodon Minstrels 9th and 10th to standing room only, giving their usual entertainment; Bartley Campbell's My Geraldine company 11th, 12th, 13th and 14th opened to light house. The company is not a powerful one. Great preparations is being made for *The World* week of 16th. Mahn's Opera company 23d, week.

Academy of Music (Henry Deakin, manager): Frederick Hasse, the German tragedian, supported by Nuendorf's company of New York 10th and week to good business, giving some of the fine German tragedies with great effect. The German press have lauded them highly.

Item: The Christmas number of *THE MIRROR* is spoken of in the highest terms here, and the elegant lithograph of Margaret Mather considered the finest work of its kind ever seen here.

## CANADA.

BROCKVILLE.  
Opera House (George T. Fulford, manager): Frank L. Gardner's Legion of Honor company, 10th, gave satisfaction to a good house.

HAMILTON.  
Grand Opera House (J. R. Spackman, manager): Legion of Honor combination played 13th, 14th and matinee, to good business.

Item: A variety snap under the high sounding title of *Kramer's Star Specialty* and Burlesque company, under the management of S. C. Keeler, from the Grand Central, Troy, were advertised to appear at the Grand Opera House, here and Stratford's Opera House, Brantford, 9th, 10th and 11th. They not only failed to appear, but did not even notify Manager Spackman, thus putting him to considerable expense and trouble.

## LONDON.

Grand Opera House (C. J. Whitney, manager): Theatre closed the past week.

Items: Burt Wilson, of Detroit, who has been with W. H. Powers' *Galley Slave* company, will join Mlle. Rhea's company in this city 16th.—The Holman Opera company, under management of H. T. Wilson, of Chicago, leave here 17th for Manitoba.

## OTTAWA.

Grand Opera House (John Ferguson, manager): Frank L. Gardner's Legion of Honor company had a large house 9th.

Item: Annie Graham, of the Legion of Honor company, while here, had the misfortune to lose one of the gold pieces attached to the bracelet recently presented to her by the company. The loss was the more keenly felt owing to the piece bearing the monogram of Samuel L. Piercy, its donor, whose death occurred about the same time. After the company had left, Manager Ferguson found the missing coin in the Opera House, and immediately forwarded it to Miss Graham.

## TORONTO.

Royal Opera House (J. C. Conner, manager): John R. Rogers' Comedy company, including Minnie Palmer and K. E. Graham, held forth all the week of 9th, to a large and fashionable audience at each performance; Miss Palmer acquitted herself admirably, considering that she was suffering from a severe cold, and was unable to sing until Friday evening. Booked: Mlle. Rhea, 17th and 18th, in *Camille* and *Adrienne*.

Grand Opera House (O. B. Sheppard, manager): The Fifth Avenue combination 9th, 10th and 11th, in



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VI.

1862—Concluded.

Aug. 6—Eily O'Connor (burlesque), H. J. Byron.  
" 19—Born to Good Luck.  
" 20—The Toodles.  
" 21—Lola Montes.  
Oct. 28—Bosom Friends, adopted by Mr. Webster.  
Nov. 12—Central Park. Lester Wallack.  
" 17—Clandestine Marriage. Garrick and Colman.  
Dec. 1—A Bachelor of Arts.  
" 23—The Invisible Husband (adapted Scribe).

1863.

Jan. 5—Pauline. Boucicault.  
" 17—The Provoked Husband. Colly Cibber.  
Feb. 10—Henriette (adapted by E. G. P. Wilkins).  
" 16—Married Life. Buckstone.  
" 21—Captain of the Watch. Planché.  
" 21—Masks and Faces. Tom Taylor and Chas. Reade.  
" 24—Ernestine (adapted from the French).  
" 27—Americans in Paris (adapted from the French by Henry Hurlbert).  
" 27—Fine Old English Gentleman. Charles Dance.  
March 2—Faint Heart Never Won Fair Lady. Planché.  
" 3—The Youthful Queen. Mr. Shannon.

" 6—The Busy Body. Mr. Centliore.  
" 9—A Wonderful Woman. Planché?  
" 9—Blue and Cherry. Adapted by Oliver Leland.  
" 13—Spring and Autumn. James Kenney.  
" 13—Sketches in India.  
April 7—My Noble Son-in-Law. Adapted from the French.  
" 18—The Follies of a Night. Planché.  
" 18—Sweethearts and Wives. Kenney.

May 4—Lost and Won.  
" 9—The Stranger. Katsbue.  
" 26—The Wife. Knowles.  
" 27—The Secret.  
June 11—The K. Lights of the Round Table. Planché.  
" 22—To Marry or Not to Marry. Mrs. Inchbold.

Aug. 6—True to the Last.  
Sept. 30—Rosedale. Lester Wallack.

1864.

Jan. 6—Naval Engagements. Chas. Dance.  
Feb. 9—Pure Gold. Westland Marston.  
May 26—Wife's Secret. Lovel.  
" 30—Captain Bland. George Henry Lewis.

June 9—A Pretty Piece of Business. Thom. as Morton.  
" 15—The Hunchback. Sheridan Knowles.  
July 4—The Winning Suit. Lewis Filmore.  
" 18—Romeo and Juliet. Shakespeare.  
" 20—Love Sacrifice. Lovel.  
" 25—Camille. Adapted.

Aug. 2—The Colleen Bawn. Boucicault.  
" 12—Rory O'Moore. Samuel Lover.  
" 23—Evelyn.  
Sept. 19—The Fox Chase. Boucicault.  
" 28—Look Before You Leap. Lovel.  
Oct. 5—My Wife's Maid. Thomas T. Williams.

" 12—The Compact.  
" 16—How She Loves Him. Boucicault.

1865.

Jan. 23—Men of the Day. Falconer.  
" 30—Charles the Second. Payne.  
" 30—Uncle John. Buckstone.  
Feb. 17—Game of Life. Brougham.  
" 21—Still Water Run Deep. Tom Taylor.

" 21—High Life Below Stairs. Knowles.  
" 27—The Ticket-of-Leave Man. William Taylor.  
March 5—Mind Your Own Business. Mark Lemon.

" 3—The Laughing Hyena. Webster.  
" 7—The Man of Many Friends. Coyne.  
" 7—Is He Jealous. J. H. Sloquer.  
" 10—All that Glitters is not Gold. Morton.

" 10—Infant Prodigies.  
" 18—The Unequal Match. Tom Taylor.  
" 14—Turning the Tables. John Poole.  
" 17—Time Works Wonders. Jerrold.  
" 28—The Game of Love. Brougham.  
" 28—Single Life. Buckstone.  
" 28—The Day After the Wedding. Mrs. Charles Kemble.

April 27—Leap Year. Buckstone.  
" 28—Prisoners of War. Jerrold.  
" 28—Object of Interest.  
May 3—Black Sheep. Coyne.  
" 15—Let on Farle Francois. Thomas T. Williams.

June 12—Iron Mask. W. J. Lucas.  
" 26—Oliver Twist. George Almer.  
July 10—Black-Eyed Susan.  
Aug. 25—The White Horse of the Peppers.  
Sept. 23—The Ferri. Tom Taylor.  
" 30—The Double Gallant. Colly Cibber.

Oct. 9—Marian's Crime. H. T. Craven.  
" 26—King and Comedian. Selby.  
" 26—The Needful. H. T. Craven.  
Nov. 11—A New Way to Pay Old Debts. Maringer.

" 23—Lost in London. Watts Phillips.  
Dec. 12—Dreams of Delusion. Palgrave Simpson.

1866.

Jan. 12—Henry Dunbar. Tom Taylor.  
Feb. 6—King of the Commons. Rev. James White.

" 22—Society. T. W. Robertson and R. P. Noah.  
" 23—Romance and Reality. Brougham.  
March 6—Rent Day. Jerrold.  
" 6—Eton Boy. Morton.  
" 20—Serious Family. Morris Barnett.  
" 30—Paul Fry. Poole.  
" 30—Ladies at Home.

April 5—Deaf as a Post. Poole.  
" 6—The Porter's Knot. Oxenford.  
" 6—Boots at the Swan. Charles Selby.  
" 16—Don Caesar De Bazan. A. Becket and Leman.

May 7—Never Too Late to Mend. Charles Reade.  
July 9—Rory O'Moore.  
" 9—More Blunders than One.  
" 30—Shamus O'Brien. T. B. McDonough.

Sept. 18—The Fast Family. B. Webster, Jr.  
Oct. 3—The Favorite of Fortune. Dr. Westland Marston.  
" 22—2100,000. H. J. Byron.  
Dec. 19—Ours. T. W. Robertson.

1867.

Feb. 4—A Dangerous Game. From the French of Sardou.  
March 5—Investment. Watts Phillips.  
April 2—Hunted Down. Boucicault.  
" 24—Flying Boud. Boucicault.

July 3—The Belles of Shandon. Brougham.  
" 29—Pet of the Petticoats. J. B. Buckstone.  
" 29—Family Jars.  
Aug. 14—Little Nell. Brougham.  
Sept. 26—Meg's Diversion. H. T. Craven.  
Oct. 14—40 and 50. Haines Bayley.  
Nov. 25—Maud's Peril. Watts Phillips.  
Dec. 3—Dr. Dilworth. Oxenford.

[To be Continued.]

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The following are the EXACT RECEIPTS for each performance, and the books of the house lie open for verification, to compare the gross receipts of the week with any preceding week's business, from 1866, at regular theatre prices:

MONDAY NIGHT, JAN. 9.....	\$1,564 75
TUESDAY NIGHT, JAN. 10.....	1,365 50
WEDNESDAY MATINEE (cheap prices).....	967 25
WEDNESDAY NIGHT, JAN. 11.....	1,429 75
THURSDAY NIGHT, JAN. 12 (heavy rain).....	1,524 00
FRIDAY NIGHT, JAN. 13 (heavy rain).....	1,357 00
SATURDAY MATINEE (regular prices).....	1,257 00
SATURDAY NIGHT.....	1,731 50

GRAND TOTAL.....\$11,215 75

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